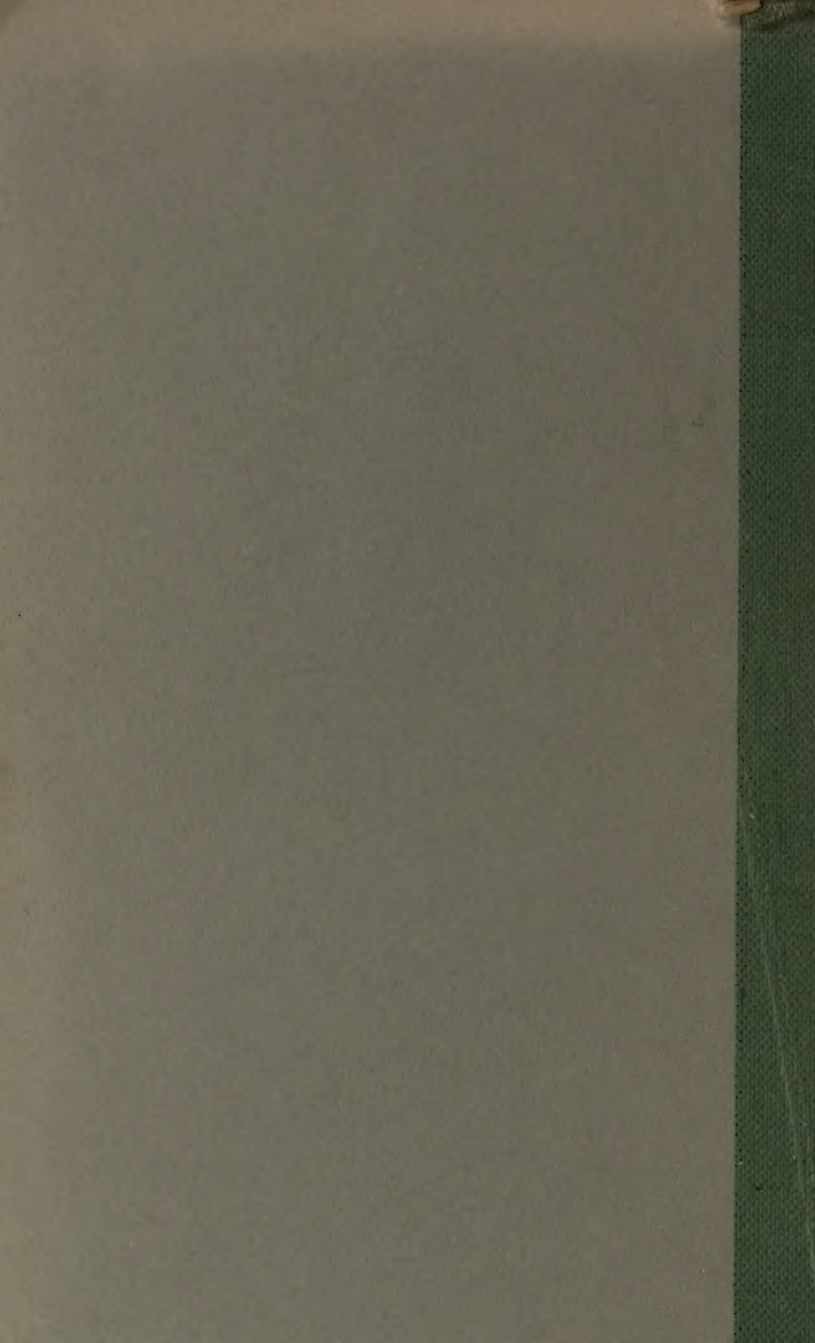


Grolier Club, New York

Catalogue of an  
exhibition commemorative  
of the tercentenary of the  
birth of John Milton

**FOR USE IN  
LIBRARY  
ONLY**

Z  
8578  
G85



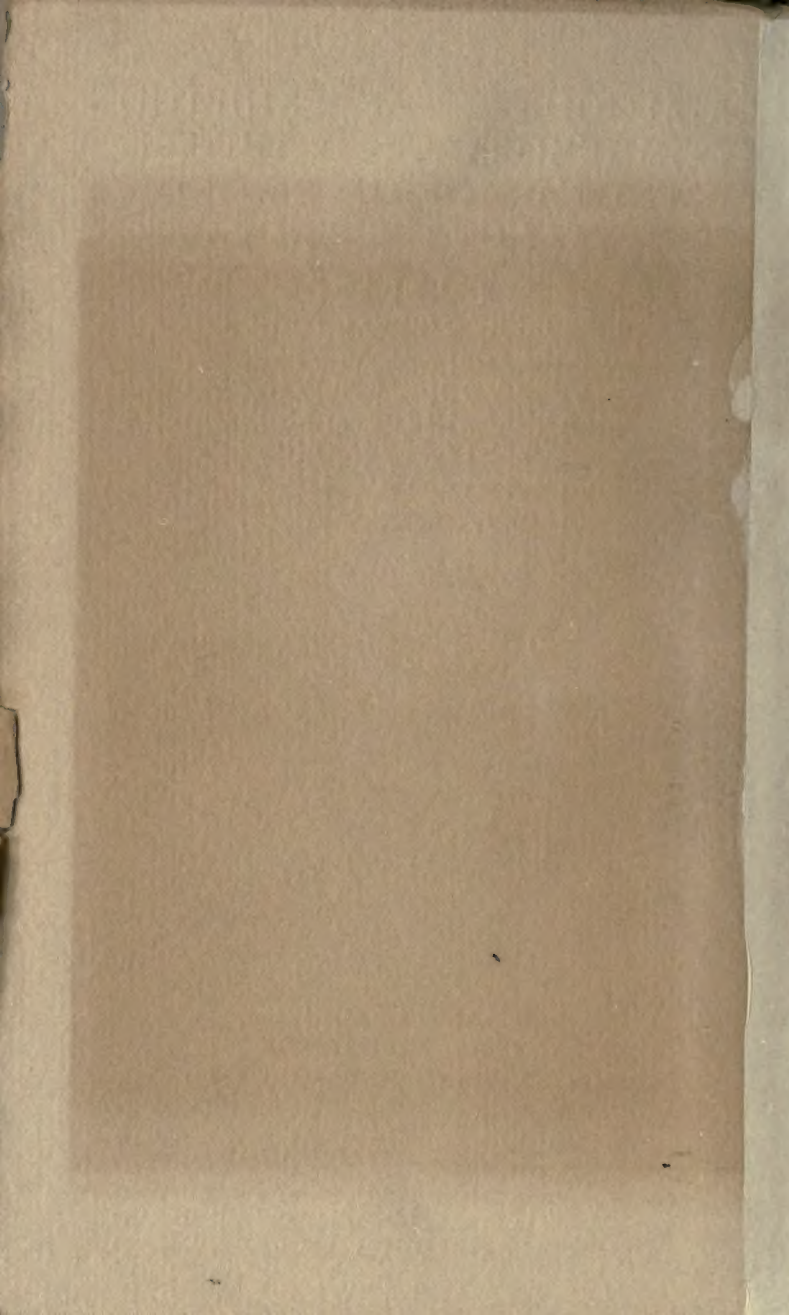
Toronto Univ. Library

CATALOGUE OF AN EXHIBITION  
COMMEMORATIVE OF THE TER-  
CENTENARY OF THE BIRTH OF  
**JOHN MILTON**

1608-1908

INCLUDING ORIGINAL EDITIONS  
OF HIS POETICAL AND PROSE  
WORKS, TOGETHER WITH  
THREE HUNDRED AND  
TWENTY-SEVEN EN-  
GRAVED PORTRAITS







Grolier Club, New York

CATALOGUE OF AN EXHIBITION  
COMMEMORATIVE OF THE TER-  
CENTENARY OF THE BIRTH OF  
**JOHN MILTON**

1608-1908

INCLUDING ORIGINAL EDITIONS  
OF HIS POETICAL AND PROSE  
WORKS, TOGETHER WITH  
THREE HUNDRED AND  
TWENTY-SEVEN EN-  
GRAVED PORTRAITS



↳ New York  
↳ De Vinne Press

HELD AT THE  
**GROLIER CLUB**  
29 EAST THIRTY-SECOND STREET  
DECEMBER 3, 1908 TO JANUARY 9, 1909

↳ 1908



Z  
8578  
G85

LIBRARY  
722443  
UNIVERSITY OF TORONTO

## FOREWORD.

THE GROLIER CLUB, following its usual custom of observing important literary anniversaries, is devoting this exhibition to the Tercentenary of John Milton. There were two exhibitions in honor of this event earlier in the year, the first at Columbia University, and the second at Milton's old college, Christ's College, Cambridge. This latter exhibition naturally had many advantages over anything that can be done in America. The exhibition of the Janssens portrait and the contemporary copy of the Onslow portrait, as well as the display to the public of the manuscript of the *Minor Poems*, and other personal relics of the poet, gave the Christ's College celebration a distinction that cannot be equaled elsewhere.

We have gathered together here a fairly good representation of the original editions of the prose works, a full collection of the original editions of the poetical works, and many notable examples of later editions, together with the largest collection of en-



## FOREWORD

graved portraits of Milton ever before exhibited.

The series of titles of *Paradise Lost* is complete. There are six variations only, not eight. The error regarding eight variations of title first started in Lowndes's *Manual*, was continued by Masson, and it is unfortunate that Dr. Williamson, who is responsible for the Christ's College catalogue, did not avail himself of the later conclusions found in the Grolier Club's *Collations and Notes* and in W. E. Baxter's article in *The Bibliographer* (Vol. 2, 1903).

We are to be congratulated on being able to exhibit the printer's manuscript of the first book of *Paradise Lost*.

The collection of engraved portraits shown here is without equal. The first catalogue of Milton portraits ever compiled was published by J. F. Marsh in 1860, in *Transactions of the Historic Society of Lancashire and Cheshire*. Mr. Marsh's effort cannot be too highly commended, considering the pioneer nature of his work. His classifications have been generally accepted by Dr. Williamson in the Christ's College catalogue. Dr. Williamson's list increased quite materially the number of



## FOREWORD

prints described, but, like Marsh's, is deficient in stating in many cases where the prints first appeared.

We have here catalogued and placed on view three hundred and twenty-eight portraits. This includes states and variations, and exceeds the Cambridge exhibition by one hundred and fifty. The Cambridge exhibition included thirty-two portraits not in this catalogue, and Dr. Williamson mentions in all some fifty-four prints which we have been unable to secure. On the other hand, there are in this exhibition over one hundred and forty prints not mentioned by Marsh and the Cambridge catalogue, including forty-two of American origin.

It is a curious fact that there are so many portraits of Milton that have to be classed as "pretended." The prints founded on the Cooper miniature and the so-called Faithorne miniature are very numerous, and have been favorites from their first appearance. There are in this exhibition no less than ninety prints that really have no claim to be considered portraits of John Milton.

We consider ourselves fortunate in being able to include in this exhibition such rarities as the two portraits engraved by Phinn

## FOREWORD

(Nos. 55 and 85), as well as the equally rare print by James Gwim (No. 49). An earnest effort has been made to fix the location of a much larger number of the portraits than ever before; in this way, it is hoped, increasing the value of the catalogue.

Particular attention is asked for the American portraits, which number forty-two. The earlier ones by Norman, Haines, Scoles, and Anderson are very rare, and a few of the later ones are specimens of great beauty. It is worthy of note that out of the forty-two American portraits fifteen must be included among the "pretended portraits."

The Committee has used every endeavor to make this exhibition as interesting and comprehensive as possible, and expresses its hope that it will meet with the approval of the members of the Grolier Club and their friends.

CATALOGUE

ABBREVIATIONS.

- M. = Mr. Marsh's Catalogue.  
C. = The Christ's College (Cambridge)  
Catalogue.  
P. L. = Paradise Lost.  
P. R. = Paradise Regained.  
P. W. = Poetical Works.



## ENGRAVED PORTRAITS OF MILTON.

The portraits are divided into groups according to type. The prints of each group are arranged chronologically, except in rare cases where portraits resemble each other so closely that the reason for their arrangement is obvious.

Dimensions are given in inches and fractions of an inch, the height being placed first. The measurements include only the engraved work, exclusive of any inscription.

1 IOH. H. LIPS SCULP: 1779. *Stipple.*

Four oval portraits showing the Janssens type (Milton at the age of ten), the Onslow type (at the age of twenty-one), the Hollis bust, and the Faithorne type. The ovals are in a rectangular frame of horizontal lines. Above: *Milton.*

Not seen by M. and C.  $9\frac{3}{4} \times 7\frac{7}{16}$ .

From Lavater's *Essais sur la Physiognomonie*.  
La Haye, 1781-1803. 4 vols.

All the above are copied from the Cipriani prints.

2 ANON. *Line.*

A similar plate, but without the ovals and frame.

Not in M. and C.  $7\frac{1}{4} \times 5\frac{1}{8}$ .

From another edition of Lavater.

PORTRAITS

ENGRAVINGS DERIVED FROM THE  
PORTRAIT BY JANSSENS.

The portrait of Milton at the age of ten years was painted by Cornelis Janssens. It remained in the possession of Milton's third wife until her death in 1727, when it passed, through Mr. Charles Stanhope, who purchased it from the executors, to Thomas Hollis and the successors in his estate. While in the possession of this family it was engraved by Cipriani and Gardiner. It is now owned by Mr. J. Passmore Edwards, and was exhibited in the Christ's College Exhibition in June of this year. The painting is described as about twenty-seven inches by twenty inches in size, including the frame, and having the words *John Milton aetatis suae 10 anno 1618* inscribed on the paint in contemporary characters.

3 I. B. CIPRIANI. *Etching.*

Portrait in wreath. Ins: *John Milton Drawn and etched MDCCLX by I. B. Cipriani a Tuscan from a picture painted by Cornelius Johnson MDCXVIII . . .*

M: 1. C: 33.

$7\frac{3}{8} \times 5\frac{3}{4}$ .

One of the series made for Thomas Hollis.

4 Same plate. Impression on green paper, before all letters. Very rare in this state.

Not in M. and C.

5 W. N. GARDINER SCULP: *Stipple.*

Portrait in oval, with rectangular border of vertical lines. Ins: *John Milton. Aetat.*

OF MILTON

10 . . . *Published, June 4, 1794, by John & Josiah Boydell & George Nicol.*

M: 2. C: 34. 10 $\frac{1}{8}$  × 7.

From Boydell's edition of P. W. 1794-97.  
3 vols.

6 Same plate. Proof before the border and without any inscription.

Not in M. and C. Size of oval: 6 $\frac{1}{4}$  × 4 $\frac{7}{8}$ .

7 ENGRAVED BY EDW<sup>D</sup> RADCLYFFE. *Line.*

Vignette. Ins: *Milton, Aetat. 10 . . .*

M: 3. Not in C. 3 $\frac{1}{4}$  × 2 $\frac{5}{8}$ .

From Masson's *Life of John Milton.* 1859-80.  
6 vols.

8 Same plate, with further inscription: *London Published by Macmillan & Co 1874.*

C: 36.

From Masson's edition of P. W. 1874. 3 vols.

9 ANON. *Line.*

Vignette. Ins. above: *Portrait described in Gent Mag. for Sept. 1787. P. 759.*

M: 4. C: 37. 4 $\frac{5}{8}$  × 3 $\frac{3}{4}$ .

This print is engraved from a distinct portrait (painter unknown), and was accepted by Marsh as genuine. The original has disappeared.

ENGRAVINGS DERIVED FROM THE  
ONSLow PORTRAIT.

The Onslow portrait represents Milton at the age of twenty-one. The artist who painted it is unknown. The portrait, like the Janssens, remained in the possession of Milton's third wife,

PORTRAITS

and, in the words of George Vertue, the engraver, "This picture of Milton was painted in oil, and had been in the family till the death of Milton's third wife, who kept it with great regard. She lived to a great age and died at Nantwich in Cheshire. This was bought by a Gent. who brought it to London and sold it to The Hon<sup>le</sup> Arthur Onslow, Speaker, from whence I engraved it" (see facsimile, facing this page).

The first engraving from this original was by Vertue, and a little later it was engraved by Houbraken. It remained in the possession of the Onslow family until 1828, when it was sold, and unfortunately its present whereabouts is unknown. While in the Onslow family, a careful copy was made by Benjamin Van der Gucht for Lord Harcourt, which is still in the possession of the family, and was exhibited at the Christ's College Exhibition.

10 G. VERTUE SCULP. 1731. *Line.*

Portrait in rectangular frame, surrounded by stonework; below portrait, a ribbon, with *Ioannes Milton Aetatis XXI*: on shelf below portrait, busts of Homer and Virgil, below which is a tablet, inscribed: *Nascuntur Poetae, non fiunt.*

M: 6. C: 38. 8 $\frac{3}{4}$  × 6.

From Bentley's edition of P. L. 1732. (See facsimile of Vertue's note.)

11 Same plate, with date altered to 1747: inscription on tablet erased, and Dryden's lines, *Three poets in three distant ages born*, etc., inserted. At left, *Front: Vol: 1.*

M: 7. C: 40.

From Newton's edition of P. W. 1749-52. 3 vols.



This picture of Melton was painted  
in oyl. and had been in the family  
till the death of Miltons third wife  
who kept it with great regard she  
lived to a great age and died.

at Manarick in cheshire.

this was bought by a Gent. who  
brought it to London

and sold it to

The Hon<sup>ble</sup> Arthur Onslow Speaker.

from whom I engraved it

G/V

Facsimile of note in George Vertue's handwriting  
on a copy of No. 10.



OF MILTON

- 12 Same plate, but without Vertue's name, cut down. The busts of Virgil and Homer have been reengraved to come within the dimensions of the print; ribbon erased and reengraved on smaller scale, and inscribed: *Ioannes Milton Aetatis XXI*; Dryden's lines appear on tablet, reengraved; face and hair show retouching.

Not in M. See C: 40.

$7\frac{1}{4} \times 4\frac{1}{8}$ .

From P. L. Printed by John Exshaw, 1773.

- 13 J. HOUBRAKEN SCULPS. AMST. 1741. *Line.*

Portrait in oval, with rectangular frame of heavy masonry; below, a lyre, serpent, apple, and book.

M: 9. C: 42.

$14\frac{1}{4} \times 8\frac{5}{8}$ .

From Birch's *Heads of Illustrious Persons of Great Britain, engraven by Houbraken and Vertue.* 1743-52. 2 vols.

- 14 STAHLSTICH V. CARL MAYER IN NÜRNBERG. *Line.*

Similar portrait in rectangle, surrounded by single line. Below, an engraved scroll bearing the word *Milton*. At top: *Ms. Conv. Lex. No. 428*. At foot of print: *Inst. Bibl. Excudt.*

Not in M. C: 43.

$4\frac{11}{16} \times 3\frac{1}{2}$ .

- 15 ANON. *Line.*

Portrait in oval stone frame, within rectangle. Ins. on frame: *John Milton*. At top right-hand corner, *For the London*

PORTRAITS

*Magazine*; below, *Publish'd by R. Baldwin at the Rose in Pater Noster Row 1752.*

M: 13. C: 49.  $6\frac{3}{4} \times 4\frac{1}{8}$ .  
From *The London Magazine for 1752*, vol. 21.

16 ANON. *Line.*

Portrait in oval stonework in rectangle.  
Ins: *John Milton.*

M: 14. C: 49a.  $4\frac{5}{8} \times 3\frac{5}{8}$ .

From the fifth volume of the *British Biography*, published by Baldwin, 1766-72. 7 vols.

17 G. VERTUE SCULP. *Line.*

Portrait in oval frame in rectangle. Below the oval, on a ribbon, are the words: *Ioannes Milton Aetatis Suae. 21.*

M: 8. C: 41.  $6\frac{1}{16} \times 3\frac{7}{8}$ .

Probably from one of Newton's editions of P. R. 1752 or 1753.

18 I. B. CIPRIANI. *Etching.*

Portrait in wreath. Ins: *Iohn Milton Drawn and etched MDCCLX by I. B. Cipriani a Tuscan at the desire of Thomas Hollis . . .*

M: 11. C: 45.  $7\frac{1}{4} \times 6\frac{1}{4}$ .

No. 2 of the series made for Thomas Hollis.

19 Same plate. Impression on green paper. Said to be very rare in this state.

Not in M. C: 46a.



OF MILTON

20 GOLDAR SCULPT Line.

Oval portrait in rectangular frame. Ins. above: *London; Engrav'd for Harrison's Editions of Rapin. John Milton.* Below: *In the collection of the R<sup>t</sup> Hon<sup>ble</sup> Arthur Onslow Esq<sup>r</sup> Published . . . May 28 1785*

M: 12. C: 48.

$7\frac{5}{8} \times 6\frac{1}{2}$ .

From Harrison's edition of Rapin's *History of England*. 1785-89. 5 vols.

21 Same plate, with margin cut down for quarto size volume.

Not in M. and C.

22 J. JUNE, SC. Line.

Oval portrait on same plate with portraits of Ben. Johnson (*sic*), Robert Boyle, and John Locke.

M: 16. Not seen by C.

$2 \times 1\frac{3}{4}$ .

23 ENGRAVED BY B. READING. Line.

Portrait in oval, surrounded by single line. Ins: *John Milton . . . Publish'd Aug<sup>t</sup> 24, 1793 . . . by J. Wilkins, Aldermanbury.* Above: *Wilkins's Edition of the Poets of Great Britain.*

Not in M. and C.

$3\frac{1}{2} \times 2\frac{3}{4}$ .

From Newton's edition of P. W., published by Wilkins. 1793-94. 2 vols.

24 W. N. GARDINER SCULPT Stipple.

Portrait in oval, with rectangular border of vertical lines. Ins: *Iohn Milton Aetat.*

PORTRAITS

21, . . . Publish'd June 4, 1794, by John & Josiah Boydell & George Nicol.

M: 17. C: 50.

$10\frac{1}{16} \times 7\frac{1}{8}$ .

From Boydell's edition of P. W. 1794-97.  
3 vols.

- 25 WOOLNOTH SC. *Stipple.*  
Vignette. Ins: *John Milton, Aetat XXI.*  
M: 18. C: 51.  $2 \times 2\frac{1}{8}$ .
- 26 FIDELE ROCA F<sup>r</sup> *Lithograph.*  
Portrait in oval. Ins: *Lith: de Langlumé*  
*rue de l'Abbaye N<sup>o</sup> 4. Jean Milton.*  
Not in M. and C.  $4\frac{1}{2} \times 3\frac{3}{4}$ .
- 27 F. C. GARNIER. *Lithograph.*  
Vignette. Ins: *J. Milton Illustre Poëte*  
*Anglais . . . Galerie Universelle Publiée*  
*par Blaisot . . . Lith. de Ducarme . . . à*  
*Paris.*  
Not in M. and C.  $5\frac{1}{4} \times 5\frac{1}{8}$ .
- 28 W. C. EDWARDS. *Line.*  
Vignette. Ins: [Facsimile of date and  
signature] *Aet. XXI.*  
Not in M. C: 52.  $3\frac{5}{8} \times 3\frac{1}{4}$ .  
From Sir Egerton Brydges's edition of P. W.,  
published by Macrone. 1835. 6 vols.  
Erroneously stated to be after Cornelis Janssens.
- 29 Same plate. Proof without facsimiles and  
age. Names of painter and engraver in

OF MILTON

script and lower on the plate; also *J. Yates Printer: At bottom of plate: London John Macrone . . . & E. Graves . . .*

M: 19. Not seen by C.

- 30 T. S. ENGLEHEART, SC. *Line.*  
 Vignette. Ins: *John Milton. Aged 21. London, Published by John W. Parker, West Strand.*

Not in M. C: 55.  $3 \times 2\frac{3}{4}$ .

- 31 ENGRAVED BY EDW<sup>D</sup> RADCLYFFE. *Line.*  
 Vignette. Ins: *Milton, Aetat. 21. After Vertue's engraving, in 1731, from the original picture then in the possession of the Right Hon: Speaker Onslow.*

M: 20. C: 53.  $3\frac{3}{8} \times 2\frac{7}{8}$ .

From Masson's *Life of Milton*.

- 32 ANON (BUT EDWARD RADCLYFFE). *Line.*  
 Vignette, smaller than the above.

Not in M. C: 54.  $2 \times 1\frac{7}{8}$ .

From Masson's edition of P. W. 1874.

**WILLIAM MARSHALL'S ENGRAVING.**

This portrait was engraved for the first edition of Milton's Poems, published by Humphrey Moseley in 1645. It was supposed to represent Milton at the age of twenty-one, but can scarcely be said to follow the Onslow portrait. When an impression was shown to Milton he wrote the four lines in Greek, which the engraver, probably believing

PORTRAITS

them to be complimentary, placed beneath the portrait. The lines have been translated as follows:

Who, that my real lineament has scanned  
Will not in this detect a bungler's hand?  
My friends, in doubt on whom his art was tried,  
The idiot limner's vain attempt deride.

The portrait was reengraved on a smaller scale by Van der Gucht for Tonson's edition of *Paradise Regained*, 1713.

33 W. M. SCULP: *Line.*

Portrait in oval, with window curtain drawn, disclosing a country scene. At the corners of the rectangle surrounding the oval are four muses, Melpomene, Erato, Urania, and Clio. Ins. about the oval: *Ioannis Miltoni Angli Effigies Anno Aetatis viGess: Pri:* At foot, the celebrated Greek epigram by Milton.

M: 21. C: 254.

5 $\frac{7}{8}$  × 3 $\frac{1}{2}$ .

From the first edition of Milton's *Poems*, published by Humphrey Moseley in 1645. (For this print, see No. 334.)

34 A modern copy of the above.

M: 22. C: 56.

35 Same plate. Impression on India paper.

Not in M. and C.

36 M. V. DER GUCHT, SCULP. *Line.*

A reduced copy of the Marshall engraving, without the muses, and with the in-

scription about the oval changed to *Ioannis Miltoni Angli Effigies. Anno Aetatis. 21.*

M: 23. C: 58.

$4\frac{1}{2} \times 2\frac{5}{8}$ .

From Tonson's edition of P. R. 1713.

### WILLIAM FAITHORNE'S ENGRAVING.

The portrait of Milton engraved *ad vivum* by William Faithorne appeared in *The History of Britain*, 1670. It is the highest authority, and stands at the head of engraved portraits. The original crayon drawing made for this engraving has been identified by some writers with two separate portraits, known as the Hobart and Bayfordbury, or Baker, drawings. Both of them were at one time in the possession of the Tonson family, and one of them, the Bayfordbury, or Baker, portrait, seems to have been owned by Jonathan Richardson, Senior. It can only be said that, if either of the drawings was used by Faithorne in engraving the 1670 portrait, he did not follow it very closely in the features or in the details of costume.

The Faithorne engraving has been followed by many subsequent engravers.

### 37 GUL. FAITHORNE AD VIVUM DELIN. ET SCULPSIT. Line.

Portrait facing toward right, in oval frame, resting on pedestal, within rectangle. Ins. on front of pedestal: *Ioannis Miltoni Effigies Aetat: 62. 1670.*

M: 24. C: 60.

$7 \times 5\frac{1}{8}$ .

From Milton's *History of Britain*, 1670.

### 38 Same plate, cut off immediately below the oval so as to retain the engraver's name. Below, on a second plate, a tablet on which



PORTRAITS

is a medallion containing Milton's arms rightly delineated with a two-headed eagle. About the medallion is an ornamented border. Ins: *Joannis Miltoni Effigies Natus Anno 1608. Obiit Anno 1674.*

M: 26. C: 63.

$8\frac{9}{16} \times 5\frac{1}{8}$ .

From Toland's edition of the *Prose Works*. 1698. 3 vols. (For this print see No. 425.)

39 ANON. Line.

A modern copy of No. 37.

M: 25. C: 61.

$7 \times 5\frac{1}{8}$ .

From Woodburn's *Gallery of Rare Portraits*. 1816. 2 vols.

It is stated in the index that this is a copy.

40 A recent photogravure of No. 37.

C: 62.

$6\frac{1}{8} \times 5\frac{1}{8}$ .

41 W. DOLLE. SCULPSIT. Line.

Portrait in oval frame, resting on pedestal. Ins. on front of pedestal: *Ioannis Miltoni Effigies Aetat. 63. 1671.*

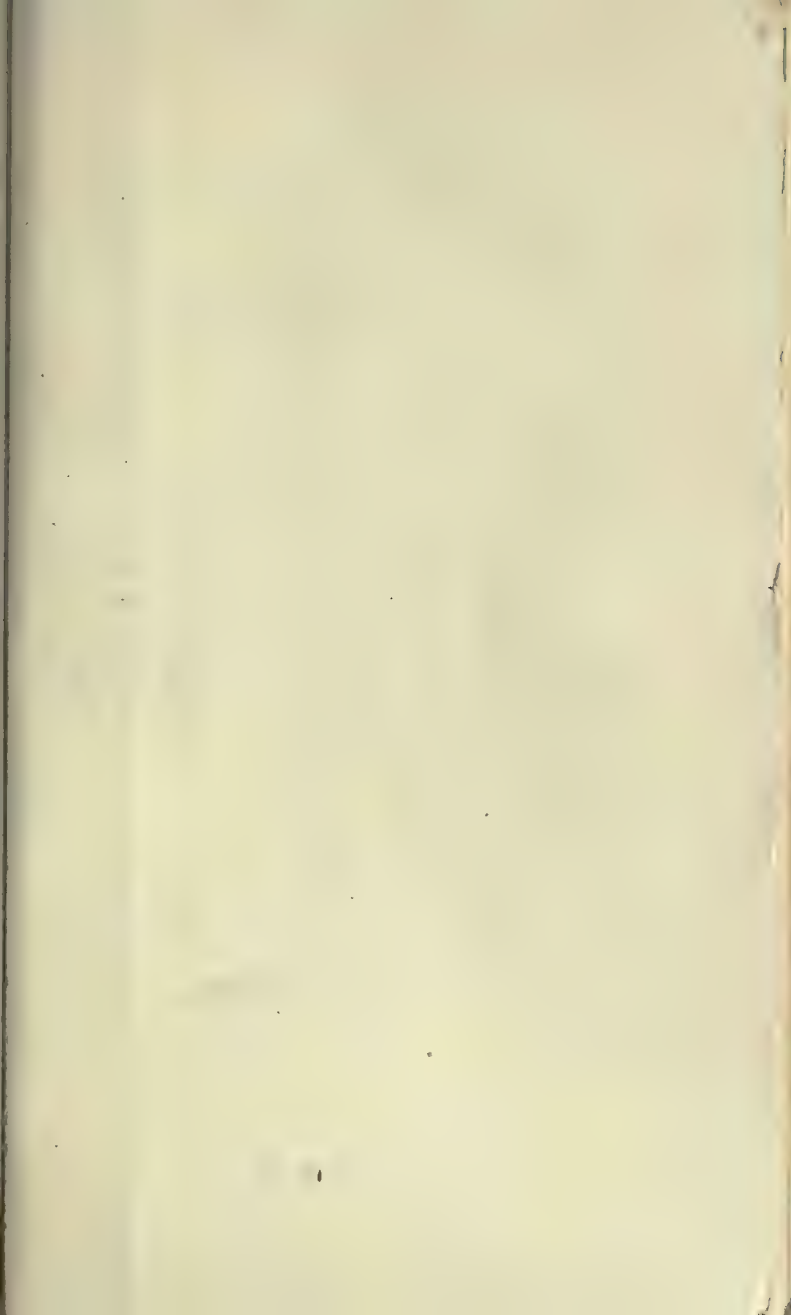
M: 28. C: 315.

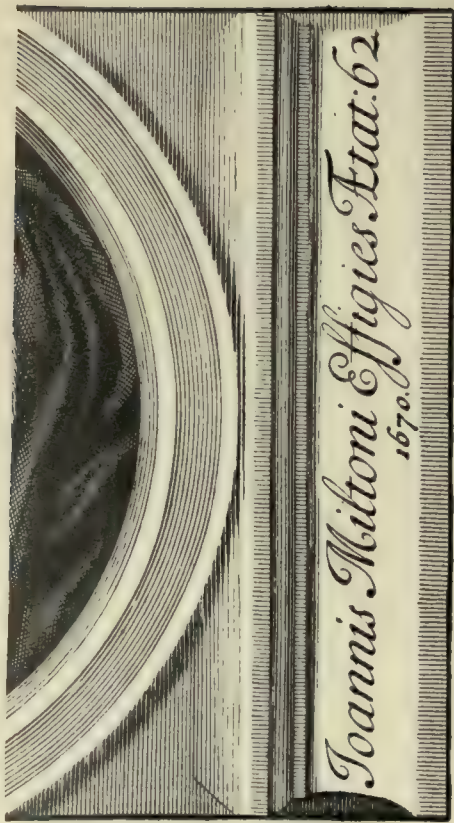
$5\frac{1}{8} \times 3\frac{3}{16}$ .

From Milton's *Artis Logicae Plenior Institutio*. 1672. Published again in the second and third editions of P. L. 1674 and 1678.

41a ANON. Line.

Portrait similar to the above except in features, and slightly smaller. The inscrip-





This was done from the original print- Engraved by W. Fairbairn

Facsimile of a copy of No. 43  
with note in George Vertue's handwriting.

tion on the pedestal is the same, except the date, which is changed to 1673.

M: 29. Not seen by C. 5 × 3 $\frac{1}{16}$ .

42 R. WHITE SCULP. *Line.*

Portrait in oval frame of scroll work with cherubs' heads; below, a rectangular tablet in ornamental scroll, on which are Dryden's lines, appearing here for the first time.

M: 31. C: 67. 10 $\frac{3}{8}$  × 7.

From the fourth edition of P. L., published by Tonson. 1688.

43 ANON (BUT VERTUE). *Line.*

Similar to the Faithorne plate, but reduced, and with the letters of the inscription smaller and closer together.

M: 27. C: 64. 6 $\frac{5}{8}$  × 4 $\frac{1}{4}$ .

From the seventh edition of P. L. 1705. It appears also in the eighth edition, 1707.

A known example of the portrait bears the following in Vertue's handwriting: "This was done from the original print Engraved by W. Faithorne." (See facsimile on opposite page.)

44 ANON (BUT VERTUE). *Line.*

Portrait in rectangle, facing toward left; with less rugged features than the above. Below, Dryden's lines in very small letters.

M: 38. C: 72. 3 $\frac{7}{8}$  × 2 $\frac{5}{8}$ .

From the ninth edition of P. L. 1711.

PORTRAITS

45 G. VERTUE SCULP. Line.

Portrait in oval with sides partly concealed by framework and a curtain draped over top and right side. On the curtain is inscribed: *Ioannis Miltoni Effigies. ob: 1674. Aet. 66.* Below is a highly ornamented tablet, bearing Dryden's lines.

M: 32. C: 67a. 8¾ × 6⅞.

From Tonson's edition of P. W. 1720. 2 vols.

46 Same plate, with inscription on curtain changed to: *Ioannes Milton. Aetatis LXII 1670.* Dryden's lines have been erased, and four Greek lines from the *Odyssey* substituted.

M: 33. C: 68.

From Bentley's edition of P. L. 1732.

47 Same plate, but with the framework, the face and the hair reengraved, conforming more closely to the Bayfordbury drawing. A border of one line has been added, slightly increasing the size. The signature has been removed from the right-hand lower corner of the rectangular frame, and has been placed at the bottom of the plate, altered to *G. Vertue Sculp. 1747.* At left-hand lower corner: *Front: Vol: 2.*

M: 34. C: 69.

From the second volume of Newton's edition of P. W. 1749-52. 3 vols.



48 G. VERTUE SCULP. *Line.*

One of five portraits in oval frames with bow-knots, forming an octavo print. The center portrait is Chaucer, the others, Milton, Butler, Cowley, and Waller.

M: 39. Not seen by C.

$1\frac{3}{4} \times 1\frac{3}{8}$  (full plate  $6\frac{1}{4} \times 4$ ).

From Jacob's *Poetical Register*. 1723. 2 vols.

49 J. GWIM SCULP. *Line.*

Portrait in oval, with sides cut off by rectangular framework. A curtain draped at top of oval. Below, a tablet, with Dryden's lines, unsigned.

M: 35. Not seen by C.

$5\frac{3}{4} \times 3\frac{3}{4}$ .

From the eleventh edition of P. L. published by Grierson. Dublin, 1724.

A copy of the Vertue portrait of 1720 (No. 45). Mr. Marsh is in error in stating that this print has to be folded to go inside the book.

50 VERTUE: SCULP. *Line.*

Similar to No. 44, but reversed, with Dryden's lines in much larger letters.

M: 36. C: 70.

$3\frac{3}{4} \times 2\frac{7}{8}$ .

From the twelfth edition of P. L. 1725.

51 D. COSTER SCULP<sup>T</sup> *Line.*

Portrait in oval on pedestal, on which are inscribed Dryden's lines.

Not seen by M. C: 174.

$5\frac{3}{8} \times 3$ .

This is more likely to be a copy of No. 50 than of the Faithorne, as stated in the Cambridge Catalogue.

PORTRAITS

52 ANON (BUT VERTUE). *Line and Stipple.*

Portrait in oval formed by serpent, surrounded by frame with shells at the sides. The serpent's head rests on a pedestal. Ins: *Cui mens divinius, atque os | Magna sonaturum.*

Not in M. and C.

$3\frac{3}{4} \times 2\frac{11}{16}$ .

From the thirteenth edition of P. L. 1827. It appears on p. [vii], where it forms a head-piece for the *Life of Milton*.

53 Same plate. Proof before the printing of the text.

M: 40. C: 74.

54 ANON. *Line and Stipple.*

Copy of the above, without the frame.

Not in M. and C.

$2\frac{1}{4} \times 2$ .

Vignette on title-page of an edition of P. L., printed by John Exshaw. Dublin, 1773.

55 T. PHINN, SCULPT<sup>r</sup> *Line.*

Portrait in oval, ins: *The effigie of John Milton. Author of Paradise Lost and Regain'd.* The oval is on a rectangular ground, diapered at the upper corners, and at the sides of the lower part of the oval are books, *Comus* and *Lycidas* being open; below, acanthus leaves, cherubs, and the single-headed eagle, resting upon a tablet, on which are inscribed Dryden's lines.

Not in M. and C.

$4\frac{3}{4} \times 2\frac{3}{4}$ .

56 [F. KYTE FECIT.] *Mezzotint.*

Oval portrait in laurel wreath, with name on ribbon below. Ins: *John Milton Natus A. D. 1608. Denatus A. D. 1674. London, Printed for John Bowles at the Black Horse in Cornhill.*

Not in M. C: 73. Size of oval,  $5\frac{3}{4} \times 4\frac{15}{16}$ .

From *Worthies of Britain*, a set of six plates published by Bowles, each plate containing four portraits. On the plate with Milton were Shakespeare, Jonson, and Butler.

57 ANON. *Line.*

Similar to No. 50, but with fuller face and milder features. In Dryden's lines, *Thought* and *Two* are spelled with capitals.

M: 37. C: 71.  $3\frac{13}{16} \times 2\frac{5}{8}$ .

From an edition of P. L.: 1746.

58 ANON. *Line.*

Portrait in circular frame, twined with laurel branches.

Not in M. and C.  $4\frac{5}{8} \times 4\frac{5}{8}$ .

Vignette on title-page of an edition of P. L., printed by R. & A. Foulis. Glasgow, 1770.

59 CAR. KNIGHT SCULP: *Stipple.*

Portrait in oval, resting on stone base, within rectangle. Ins. on base: *Joannis Miltoni Aet. LXII MDCLXX. Sana Posteritas sciet.*

M: 44. C: 77.  $6\frac{1}{2} \times 4\frac{1}{2}$ .

From Capel Lofft's edition of the first two books of P. L. Bury St. Edmunds, 1793.

PORTRAITS

- 60 ANON. *Stipple.*  
 Portrait in oval, surrounded by single line. Ins: *John Milton Aged 62 . . . Pub<sup>d</sup> 13 June 1796, by I. & H. Richter . . .*  
 M: 45. C: 78.  $5\frac{1}{16} \times 4\frac{3}{8}$ .  
 From Richter's edition of P. L. 1794.

- 61 WOODMAN JUN<sup>R</sup> SC<sup>T</sup> *Stipple.*  
 Portrait in rectangular frame; above, a trumpet and laurel wreath; below, a sarcophagus inscribed *Milton*, with laurel garland and caduceus. Ins: *Published Nov<sup>r</sup> 1<sup>st</sup> 1807; by Mathews and Leigh.*  
 M: 46. C: 79.  $5\frac{1}{2} \times 3\frac{11}{16}$ .  
 From *The Cabinet, or Monthly Report of Polite Literature.*

- 62 ENGRAVED BY HENRY COOKE. *Line.*  
 Portrait in oval, surrounded by single line. Below, a small rectangle containing a serpent and flashes of lightning. Ins: *Milton. London, Published . . . April 15.<sup>th</sup> 1813, by G. Jones.*  
 Not in M. C: 88.  $4\frac{3}{4} \times 3\frac{3}{4}$ .  
 From the *Encyclopaedia Londinensis.*

63 Same plate. Printed in colors.

64 Same plate. Tinted by hand.

- 65 J. SHURY SCULP. *Line.*  
 Portrait of Milton in center, surrounded

OF MILTON

by portraits of Burns, Chaucer, Spenser, Young, Cowper, and Shakespeare, connected by ornamental scrolls. Two cupids below Milton's portrait. Ins: *London, Published by T. Tegg . . . June 1824.*

Not in M. and C.

$1\frac{1}{2} \times 1\frac{5}{16}$  (full plate  $7\frac{1}{4} \times 4\frac{7}{16}$ ).

66 LONDON DIREX<sup>t</sup>

*Line.*

Portrait in outline, in rectangular frame of four double lines. Ins: *Milton. Above: Hist. d'Angleterre.*

M: 43. C: 76.

$3\frac{5}{8} \times 2\frac{1}{4}$ .

67 ZEELANDER, SC.

*Line.*

Portrait in outline, similar to the above; frame of horizontal lines and *Milton* in larger letters.

Not in M. and C.

$4\frac{1}{4} \times 2\frac{5}{8}$ .

68 H. ROBINSON SC.

*Line.*

Portrait in oval, with facsimile of autograph below. Ins: *London, William Pickering, 1831.*

M: 48. C: 80.

$2\frac{5}{8} \times 2\frac{1}{4}$ .

From Pickering's Aldine edition of P. W. 1832. 3 vols.

69 Same plate. Proof on India paper.

Not in M. and C.



PORTRAITS

- 70 ANON (BUT EDWARD RADCLYFFE). *Line and Stipple.*  
 Vignette, but closely resembling the above.  
 Not in M. and C.  $1\frac{7}{8} \times 1\frac{3}{4}$ .  
 From Masson's *Life*, appearing again in his  
 edition of P. W. 1874. 3 vols.
- 71 COCHRAN, SCULPT<sup>r</sup> *Stipple.*  
 Vignette. Ins: [Facsimile of autograph]  
*Engraved for Ivimey's Life of Milton.*  
*London, Published by Effingham Wilson*  
*. . . 1833.*  
 M: 49. C: 81.  $3\frac{7}{8} \times 4\frac{1}{4}$ .  
 From Ivimey's *John Milton, His Life and*  
*Times.* 1833.
- 72 ENGRAVED BY W. C. EDWARDS. *Line.*  
 Portrait in rectangle. Ins: *John Milton.*  
*Published by Westley and Davis, London.*  
 M: 50. C: 82.  $5\frac{1}{8} \times 4\frac{9}{16}$ .
- 73 ANON. *Line and Stipple.*  
 Portrait in ornamental rectangular frame.  
 Ins: *Milton. London: L. Tallis.*  
 M: 51. C: 86.  $5\frac{1}{2} \times 4\frac{9}{8}$ .  
 From Leonard Townsend's *Alphabetical Chron-*  
*ology of Remarkable Events.*
- 74 ENGRAVED BY W. HUMPHREYS. *Line.*  
 Portrait in rectangle. Ins: [In facsimile  
 of handwriting] *Cum sole, et Luna semper*  
*Aratus erit. Jo: Milton 1631.* Below: *Lon-*  
*don, William Pickering. Ap. 23, 1851.*  
 See M: 53. C: 87.  $4\frac{7}{8} \times 3\frac{7}{8}$ .

OF MILTON

From Pickering's edition of P. W. 1851. 2 vols. It appeared again without Pickering's imprint in *Works in Verse and Prose*. Bickers & Bush, 1863.

A very close and careful copy of the Faithorne print.

75 T. A. PRIOR. *Line.*

Portrait in oval on plate with oval portrait of Selden, and rectangular portraits of Hobbes and Jeremy Taylor. In center of plate, a laurel wreath surrounding the four names. Under Milton's portrait, musical emblems.

Not in M. and C.

$3\frac{3}{8} \times 2\frac{3}{4}$  (full plate  $7\frac{1}{8} \times 4\frac{1}{2}$ ).

From Knight's *Popular History of England*, 1856-62.

76 ENGRAVED BY H. ADLARD AFTER THE ORIGINAL PRINT BY G. VERTUE. *Line.*

Portrait in rectangle; background of parallel vertical lines. Inscription as above, beneath which is a shield with single-headed eagle, separating the words, *John Milton*. Below, facsimile of autograph.

Not in M. C: 90.

5 × 4.

This portrait is distinctly after Faithorne, and not after Vertue.

77 H. ADLARD SC. *Stipple.*

Vignette. Ins: *Milton*.

Not in M. C: 89.

2 × 1 $\frac{7}{8}$ .

PORTRAITS

- 78 MASSOL SCULP. *Stipple.*  
 Vignette, similar to the preceding. Ins:  
*Deveria del. Massol sculp.*  
 Not in M. C: 91a. 2 × 1 $\frac{7}{8}$ .  
 On India paper.
- 79 ANON.  
 Vignette. Ins: *Milton.*  
 Not in M. and C. 2 $\frac{1}{2}$  × 2 $\frac{1}{2}$ .
- 80 ENGRAVED BY W. J. ALAIS AFTER FAITHORNE 1670. *Stipple.*  
 Oval portrait in rectangle. Ins: *John Milton I dedicate this first adequate portrait of Milton to J. F. Marsh Esq<sup>re</sup> Hardwick House Chepstow as author of THE authoritative treatise on Milton's Portraits. Alexander B. Grosart. Private plate. 18 Artist proofs 32 Lettered proofs 50 Prints.*  
 C: 185. 10 $\frac{3}{16}$  × 8.

**ENGRAVINGS DERIVED FROM THE  
 FAITHORNE PORTRAIT AND  
 THE BAKER DRAWING.**

As before stated, the Tonsons were the owners at one time of what is known as the Baker drawing, and a number of engravers evidently made use of it in connection with Faithorne's engraving of 1670 as the foundation of their own work. Cipriani expressly states that one of the series he engraved for Thomas Hollis was "from a portrait in crayons now in the possession of Messrs. Tonson."

81 N. PARR SCULP. *Line.*

Portrait in oval frame, surmounted by ribbon. In lower part of frame: *I. Milton.*

M: 60. Not seen by C.  $1\frac{1}{16} \times 1\frac{5}{16}$ .

Illustration in the text of the sketch of Milton in Whincop's *Scanderbeg*. 1747.

82 I. B. CIPRIANI. *Etching.*

Portrait in oval, surrounded by laurel wreath. Ins: *Iohn Milton Drawn and etched MDCCLX by I. B. Cipriani a Tuscan at the desire of Thomas Hollis . . . from a portrait in crayons now in the possession of Mess. Tonson booksellers in the Strand London . . .*

M: 54. C: 92.  $7\frac{3}{4} \times 6$ .

No. 3 of the series made for Thomas Hollis.

83 J. MILLER, SC. *Line.*

Portrait in oval frame on pedestal within rectangle. Top and left side of oval draped with curtain which falls below the oval. On front of pedestal, a circle containing a lyre, surrounded by laurel branches.

M: 58. C: 96.  $5\frac{3}{8} \times 3\frac{1}{4}$ .

From P. L. 1760.

## 84 Same plate. Later state, with face reworked.

Not in M. and C.

85 T. PHINN SCULP<sup>T</sup> *Line.*

Reversed copy of preceding, the only difference being the word *Milton* in upper

PORTRAITS

left corner of frame. Ins: *Published by A. Donaldson According to Act of Parliament.*

Not seen by M. and C. (See C: p. 21.)

$5\frac{5}{16} \times 3\frac{1}{4}$ .

From Donaldson's edition of P. W. Edinburgh. 1762. 2 vols.

86 ANON. *Line.*

Portrait in rectangle, without inscription. Engraver's proof.

Not in M. and C.

$3\frac{1}{8} \times 2\frac{1}{4}$ .

87 I. HALL SCULP. *Line.*

Portrait in oval frame in rectangle. Above oval, laurel branches, with ribbon. Below oval, a tablet, ins: *John Milton.* Below: *Printed for John Bell near Exeter Exchange Strand London Mar. 1<sup>st</sup> 1777.*

M: 55. C: 93.

$4 \times 2\frac{3}{8}$ .

From the first volume of Bell's edition of P. W. 1776. 2 vols.

88 Same plate, on large paper. Proof before publisher's inscription.

Not in M. and C.

An engraver's unfinished proof before all letters is in the New York Public Library.

89 MILTON, SCULP<sup>T</sup> FROM VERTUE. *Line.*

Portrait in oval. Ins: *Publish'd by Harrison & C<sup>o</sup> Dec<sup>r</sup> 1, 1795.* Below portrait, a biography of forty-three lines.

M: 57. C: 94.

$2 \times 1\frac{7}{16}$ .

From *The Biographical Magazine.*



OF MILTON

- 90 Same plate, surrounded by octagonal border of wavy parallel lines. Ins: *Milton*. No biography.

Not in M. C: 95.

$2\frac{7}{16} \times 1\frac{15}{16}$ .

- 91 BARTOLOZZI SCULP: *Line.*

Portrait in circular frame, resting on base, in rectangle. Over the top of the frame are knotted ribbon and laurel sprays falling from top and sides. On base the word *Milton*.

M: 61. C: 97.

$4\frac{3}{4} \times 2\frac{3}{4}$ .

- 92 Same plate. Proof before all letters.

Not in M. and C.

- 93 ANON. *Stipple.*

Vignette portrait in ornamental rectangular frame, above which in circle is a garlanded female head. On both sides of circle are ornamental scrolls formed by branches and fruit. Below portrait, in tablet, the word *Milton*. Ins: *Perkins & Heath, Patent Hardened Steel Plate.*

Not in M. and C.

$4\frac{1}{2} \times 2\frac{3}{8}$ .

The head is a copy of the Bartolozzi portrait.

- 94 R. H. CROMEK SCULP. *Line.*

Similar portrait in circle within rectangle. The base of the circle is a tablet containing the word *Milton*. Above the frame, and falling partly down, crossed olive branches.

PORTRAITS

Ins: *Published Jan. 1, 1801 by Cadell & Davies Strand.*

M: 62. C: 98.

$3\frac{3}{4} \times 2\frac{1}{16}$ .

95 HEATH SCULP. *Stipple.*

Portrait in oval within rectangle. Below oval, and within the rectangle, a tablet with *John Milton*. At top: *Vol. 1 to face the Title*. Below: *From an original Painting*.

M: 63. Not seen by C.

$4\frac{1}{8} \times 3\frac{7}{16}$ .

From Aikin's *British Poets*.

96 Same plate. Proof, without the words *John Milton* in tablet below the oval.

Not in M. and C.

97 ENGRAVED BY H. R. COOKE. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Milton. Engraved by H. R. Cooke from a Miniature Painting in the Possession of Mr Ascouth. Pub. by T. Tegg, Jan. 1, 1807.*

Not in M. and C.

$2\frac{3}{4} \times 2\frac{1}{4}$ .

There is no record of the miniature painting mentioned in this print.

98 ANON. *Stipple.*

Portrait within rectangular frame, the four corners of which are lions' masks within squares. Ins: *John Milton. Published Decr 20, 1823 by G. Smeeton, Arcade, Pall Mall.*

Not seen by M. C: 173 (?).

$3\frac{1}{8} \times 2\frac{9}{16}$ .

From *The Unique*. 3 vols.

OF MILTON

99 Same plate, without the publisher's inscription.

Not in M. and C.

100 ENG<sup>D</sup> BY KIRKWOOD & SONS. *Line.*

Portrait in oval, surrounded by single line. Ins: *Milton Engraved for Johnson's Lives of the Poets; Published by D. Buchanan Montrose.*

Not in M. and C.

$2\frac{3}{4} \times 2\frac{1}{8}$ .

101 ANON. *Stipple.*

Vignette. Ins: *Milton.*

Not in M. and C.

$1\frac{5}{8} \times 1\frac{5}{16}$ .

102 N. DE LAUNAY SCULP: *Line.*

Portrait in oval frame in rectangle. Above the frame, laurel branches and a trumpet. Below, a globe, serpent, and forbidden fruit, back of which glow the flames of Hell. At base, within rectangle, the word *Milton.*

Not in M. and C.

$3\frac{1}{4} \times 1\frac{7}{8}$ .

103 J. ROGERS, SC. *Stipple.*

Portrait of Milton, accompanied by those of Gray, Akenside, Thomson, and Goldsmith, connected by ornamental scroll work, below which are musical instruments, intertwined with oak leaves and acorns, and at bottom of print, sprays of lilies and roses.

PORTRAITS

Ins: *London, Published by Jones & Co*  
*March 20, 1824.*

Not in M. and C.  $1\frac{3}{16} \times 1\frac{5}{16}$  (full plate  $5 \times 2\frac{7}{8}$ ).

104 ANON. *Stipple.*

Copy of above, without engraver's name,  
 and date changed to 1827.

Not in M. and C.

From *Jones's Cabinet Edition of Select British*  
*Poets. 1827.*

105 ENGRAVED BY W. T. FRY. *Stipple.*

Portrait in ornamented rectangular frame.  
 At top of frame, comic and tragic masks.  
 Ins: *Published by Tho<sup>s</sup> Tegg, Cheapside.*

M: 64. Not seen by C.  $4\frac{1}{8} \times 2\frac{5}{8}$ .

From Howard's *Beauties of Milton.*

106 ENGRAVED BY W. T. FRY. *Stipple.*

Portrait in rectangle. Ins: *Milton.*

Not in M. and C.  $2\frac{7}{8} \times 2$ .

107 ENGRAVED ON STEEL BY W. T. FRY. *Stipple.*

Five small octagonal portraits, the center  
 one being Milton, and the others, Spenser,  
 Marvell, Young, and Churchill. The por-  
 traits are connected by laurel branches and  
 other ornaments. At top, a flaming torch,  
 surrounded by rays. Ins: *Pub<sup>d</sup> by C.*  
*Stocking, 3 Paternoster Row, June, 1827.*

Not in M. and C.  $1 \times \frac{7}{8}$  (full plate  $4\frac{3}{8} \times 3$ ).

OF MILTON

It occurs, also, as one of the plates in *Thirty Medallion Portraits of Celebrated Authors*, published by Edward Lacey. 1830.

THE WHITE-SIMON PORTRAIT.

The fine mezzotint by Simon professes to be taken from *R. White ad vivum*. This has proved a puzzle. White engraved the folio portrait for the fourth edition of *Paradise Lost*, 1688, which is a copy of the Faithorne. If he had made a drawing from life, why did he not use it? The general type and character resemble not a little the etchings of Jonathan Richardson, and Simon may have made use of the same drawing that Richardson claimed to own, and which he called "an excellent original."

108 R. WHITE, AD VIVUM DELIN. J. SIMON  
FECIT. *Mezzotint.*

Portrait in oval frame, in rectangle. Wreath on head. Ins: *Mr John Milton*, followed by Dryden's lines, unsigned. *Sold by T. Bowles in Pauls Church Y<sup>d</sup> & I. Bowles in Cornhill.*

M: 67. C: 99.

11 $\frac{5}{8}$  × 9 $\frac{3}{8}$ .

109 I. C. BOCK, FC. *Stipple.*

Portrait in oval, surrounded by a band of engraved work. Laurel wreath on head. Ins: *Milton.*

Not in M. C: 100.

4 $\frac{5}{8}$  × 3 $\frac{5}{8}$ .

110 ENGRAVED BY ANTHY CARDON. *Stipple.*

Rectangular plate, with wreathed bust of Milton in foreground, and in the back-

PORTRAITS

ground portraits of Cowley and Denham. Below, a tablet with the three names inscribed. Ins: *Engraved by Anth<sup>y</sup> Cardon, from a Drawing by Thomas Uwins, after the Originals of Sir Peter Lely and R. White, and Published 1<sup>st</sup> Nov<sup>r</sup> 1805, by John Sharpe; Piccadilly.*

M: 68. C: 101.

4 × 2<sup>9</sup>/<sub>16</sub>.

WHITE-RICHARDSON PORTRAITS.

III J: R: SEN: F. (JONATHAN RICHARDSON.)

*Etching.*

Portrait with laurel wreath on head; two-line inscription from Milton's *Mansus*, and *From an Excel<sup>t</sup> Orig: (Crayons) in his Collection.*

M: 70. C: 103.

5<sup>1</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>4</sub>.

From the Richardsons' *Explanatory Notes and Remarks on Milton's Paradise Lost.* 1734.

II2 ANON (BUT RICHARDSON).

*Etching.*

Same portrait as above, reversed and without any inscription.

Not in M. and C.

5<sup>1</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>4</sub>.

This print is somewhat puzzling, as it looks like a counterproof of the preceding, but it has a plate-mark.

II3 J: R: SEN F. (?)

*Etching.*

Portrait in rectangle, with same inscrip-



OF MILTON

tion as No. 111, but the portrait is reversed.  
Ins. at top: *to Front Page 210.*

M: 73. C: 105.  $4\frac{3}{16} \times 2\frac{3}{4}$ .

114 J. RICHARDSON, F. *Etching.*

Portrait, without wreath. Below, six lines of English verse, signed by *J. R. jun.*

M: 74. C: 106.  $6\frac{1}{4} \times 5\frac{5}{8}$ .

115 ANON. *Etching.*

Reversed copy of the above, more coarsely etched. Without any inscription.

Not in M. and C.  $6 \times 5\frac{1}{8}$ .

116 W. DOUGHTY, 1771. *Etching.*

Reversed copy of No. 114, in Richardson's style. Ins. at foot: *Iohn Milton.* (See No. 325.)

Not in M. and C.  $5\frac{3}{4} \times 5$ .

117 W. RIDLEY. *Stipple.*

Portrait in oval, surrounded by single line.

M: 76. Not seen by C.  $2\frac{5}{8} \times 2\frac{1}{8}$ .

Vignette on the title-page of Parson's edition of P. L. 1796. The title-page, with the exception of the portrait, is engraved by J. Roper. (For this print see No. 367.)

GEORGE VERTUE'S PORTRAIT OF 1725.

George Vertue used the Faithorne portrait of 1670 as the original of all his early engravings of

PORTRAITS

Milton at the age of sixty-two years. He engraved more distinct portraits of Milton than any other engraver. He seems to have inclined later more to the type of the Baker drawing. He published in 1725 his large folio print of Milton as one of his series of English poets. This portrait seems to have been founded on the Faithorne, modified by the Baker drawing. It was extensively followed by later engravers.

- 118 GEO: VERTUE SCULP: 1725. *Line.*

Portrait in oval, surrounded by a rectangular frame of stonework. At top, in tablet: *Ioannes Milton*. On frame: *Aetat: 62. A. D. 1670*. Below portrait, a shield with single-headed eagle; and on tablet at base, Dryden's lines, signed, below which is Vertue's dedication to Earl Percy, in Latin.

M: 77. C: 108. 14 × 8 $\frac{7}{8}$ .

From Vertue's *Series of English Poets*.

- 119 Photogravure, after the folio print by Vertue of 1725. Ins: *Photogravure & Imp Goupil & Cie*

4 $\frac{1}{8}$  × 2 $\frac{13}{16}$ .

- 120 Another photogravure of the same print. No inscription.

4 × 2 $\frac{5}{8}$ .

- 121 E. G. SCHMIDT SCULPSIT. *Line.*

Oval portrait in rectangle. The portrait rests on a base, under which is a shield with single-headed eagle. Below, on pedestal: *Jean Milton Né à Londres en 1608. Mort*

OF MILTON

en 1674. Agé de 66 ans. At foot: *A Paris chez Odieuvre M<sup>d</sup> d'Estampes . . .*

M: 86. C: 119.

$5\frac{7}{16} \times 3\frac{3}{4}$ .

From Dreux du Radier's *Europe illustre*. 1777. Vol. 5.

122 ANON.

Line.

Portrait in oval stone frame, surrounded by rectangle of stonework. Ins. at foot of oval: *Jean Milton, Auteur du Poëme du Paradis perdu . . .* Below, on pedestal: *Suite de Desrochers Se vent Paris chez Petit à la Couronne d'épines rue S. Jacques,* followed by six lines of French verse.

M: 87. C: 120.

$5\frac{11}{16} \times 4$ .

123 F. BONNEVILLE, DEL.

Line.

Portrait in oval, surrounded by single line. Ins: *J. Milton. Né à Londre le 9 x<sup>bre</sup> 1608. mort à Brunhill, le 15 n<sup>bre</sup> 1674. à Paris rue du Théâtre Fr N<sup>o</sup> 4.*

M: 88. Not seen by C.

$3\frac{15}{16} \times 3\frac{3}{8}$ .

124 W. N. GARDINER SCULPT<sup>r</sup>

Stipple.

Portrait in oval, with rectangular border of vertical lines. Ins: *John Milton. Aetat 62 From the Original Drawing by Vertue in the Collection of Tho<sup>s</sup> Brand Hollis Esq<sup>r</sup> at the Hyde Essex. Publish'd, June 4, 1794, by John & Josiah Boydell & Geo. Nicol.*

M: 79. C: 110.

$10\frac{3}{16} \times 7$ .

From Boydell's edition of P. W. 1794-97. 3 vols.

PORTRAITS

- 125 Same plate. Proof before the border, and without any inscription.

Not in M. C: 110a. Size of oval:  $5\frac{15}{16} \times 4\frac{3}{4}$ .

- 126 ENGRAVED BY OWEN. Line.

Portrait in oval, with rectangular border of horizontal lines. Below the oval is a tablet, ins: *John Milton. Aetat. 62.* Below: *Engraved by Owen, from a Drawing by Vertue, in the Collection of Tho<sup>s</sup> Brand Hollis, Esq. Published by R. Wilks . . .*

M: 78. C: 109.  $6\frac{5}{16} \times 3\frac{7}{8}$ .

- 127 BLOOD SC. Stipple.

Portrait in rectangle, surrounded by single line. At bottom, a tablet, with *John Milton.* Ins: *Published by Longman, Hurst, Rees & Orme, Paternoster Row. 1809.*

M: 80. C: III.  $4\frac{7}{16} \times 2\frac{13}{16}$ .  
From Mrs. Inchbald's *British Theatre*.

- 128 ENGRAVED BY R. COOPER. Stipple.

Portrait in rectangle, surrounded by frame of wavy lines. Ins: *Milton. Engraven from an original Picture, for the 7<sup>th</sup> being the supplemental Number to the New Series of La Belle Assemblée. Published July 1, 1810, by J. Bell . . .*

M: 81. C: 113.  $5\frac{1}{4} \times 4\frac{11}{16}$ .

OF MILTON

- 129 RIEDEL SC. LIPS: *Stipple.*  
 Octagonal portrait. Ins: *Milton. Zwickau bei Gebr. Schumann.*  
 Not seen by M. C: 172.  $3\frac{11}{16} \times 2\frac{13}{16}$ .  
 From *Bildnisse der berühmtesten Menschen.*
- 130 ANON. *Line.*  
 Portrait in rectangle, with background of parallel horizontal lines. Below, a tablet, with *John Milton (1667)* in facsimile of autograph. Ins: *Published by William Pickering, Chancery Lane, 1826.*  
 M: 82. C: 114.  $5\frac{7}{16} \times 3\frac{3}{4}$ .  
 From Pickering's edition of P. W. 1826.  
 3 vols.
- 131 R. HICKS, SCULP. WILLIAM FAITHORNE, DEL. *Stipple.*  
 Portrait in rectangle. Ins: *John Milton [in facsimile of autograph]. London, Published by Thomas Kelly, Paternoster Row, June 1, 1829.*  
 M: 83. C: 115.  $3\frac{1}{8} \times 2\frac{7}{16}$ .  
 From Huish's *Historical Galleries of Celebrated Men.*
- 132 Same plate. Impression on India paper.  
 Not in M. and C.  
 Proofs on India paper without any lettering exist (C: 117).
- 133 Same plate, surrounded by fancy border, at top of which is a bust of Pallas flanked by

PORTRAITS

two female figures. A curtain draped from top of frame. At two lower corners: on right, artistic implements; on left, chalice, paten, and Holy Bible. On base, the words *John Milton*. Below, autograph in facsimile. Ins: *Engraved by R. Hicks, from a Painting by W. Faithorne. London: Published by Thomas Kelly . . . 1830*

Not in M. C: 116.

$6\frac{3}{4} \times 4\frac{1}{4}$ .

134 Same plate. Impression on India paper.

Not in M. and C.

135 Same plate, without border. Similar inscription to preceding, but with date changed to 1836.

Not in M. and C.

136 W. C. EDWARDS. VERTUE. *Line.*

Portrait in rectangle. Below: *John Milton* [in facsimile]. *London, John Macrone . . . 1835.*

M: 84. C: 118.

$4 \times 3\frac{5}{16}$ .

From Macrone's edition of P. W., edited by Sir Egerton Brydges. 1835. 6 vols.

137 Same plate. Proof on India paper. Vertue's and Edwards's names and publisher's imprint are lightly engraved in script; also the words *Printed by J. Yates.*

Not in M. and C.



OF MILTON

138 Same plate. ' Ins. (nearer the autograph):  
*London, John Macrone . . . MDCCCXXXV.*  
Not in M. and C.

139 Same plate, without publisher's inscription.  
Not in M. and C.

140 ANON. *Line.*

Reduced copy of the above plate; vignette, inclosed in single rectangular line. Below, facsimile of autograph.

$2\frac{9}{16} \times 2.$

141 J. BRANDARD. *Lithograph.*

Same type of portrait, below which is ins: *O! Nightingale.* Below, a gothic gateway, flanked by old trees.

Not in M. and C.

$3\frac{1}{2} \times 4\frac{3}{8}$  (full plate  $9\frac{11}{16} \times 7\frac{1}{2}$ ).

**THE VAN DER GUCHT ENGRAVING.**

Engraved for an Italian translation of *Paradise Lost*, this engraving has features resembling the Simon mezzotint, but as it antedates that portrait it must have been founded on the folio *Vertue* and modified by the drawing that afterwards was owned by Richardson.

142 JN<sup>o</sup> VANDER GUCHT SCULP. *Line.*

Portrait in oval frame in rectangle. Dress open at neck. At base, musical instruments and laurel garlands; in center, shield with

PORTRAITS

single-headed eagle. On lower portion of oval frame: *Giovanni Milton*. (See No. 325.)

M: 89. C: 122.  $11\frac{7}{8} \times 7\frac{3}{4}$ .

From Rolli's Italian translation of P. L. 1729 and 1736.

143 N. PARR SCULP. *Stipple.*

Portrait in oval frame resting on pedestal within rectangle. On lower part of frame: *Joannes Milton*. In front, a shield with single-headed eagle, at the sides of which are laurel wreaths and branches, a harp and trumpets.

M: 90. C: 123.  $5\frac{3}{4} \times 3\frac{3}{16}$ .

144 [ANTONIO BARATTI, SCULPT.] *Line.*

Portrait in oval on pedestal within rectangle. Ins: *Giovanni Milton*.

M: 91. C: 123a.  $5 \times 2\frac{7}{8}$ .

From Rolli's translation of P. L. 1758. 2 vols.

145 T. MOLLISON SCULP. *Stipple.*

Vignette. Ins: *John Milton*.

Not in M. C: 122a.  $3\frac{1}{2} \times 3\frac{1}{4}$ .

From Hatchards' edition of *Select Prose Works*. 1836. 2 vols.

146 ENGRAVED BY FREEMAN. *Stipple.*

Portrait in rectangle, surrounded by three lines. Ins: *Milton. Engraved by Freeman from a Portrait in the Collection of the late*

*C. Lamb, Esq<sup>re</sup> South Sea House London,  
Published by John Bumpus, Holborn. 1822.*

Not in M. and C.

$3\frac{5}{8} \times 3$ .

147 Same plate. Impression on India paper.

Not in M. and C.

**ENGRAVINGS AFTER THE BAKER  
DRAWING.**

The Baker drawing was followed by a number of engravers, among whom is George Vertue in his later years, followed by Miller, Fritzsck, and others of later date.

148 J. MILLER SC.

*Line.*

Portrait in oval frame, surrounded by fringed drapery. Below, a vignette representing the expulsion from Paradise. A lyre and laurel leaves in the drapery.

M: 92. C: 124.

$6\frac{1}{2} \times 4\frac{1}{4}$ .

From Tonson's edition of P. L., edited by Newton and printed by Baskerville. Birmingham, 1759.

149 Same plate. Brilliant proof.

Not in M. and C.

150 Same plate, cut down, without engraver's name.

M: 93. C: 125.

$5\frac{13}{16} \times 3\frac{5}{8}$ .

From the eighth edition of Newton's P. L. 1778. 2 vols.

PORTRAITS

- 151 ENGRAVED BY HOLL. *Stipple.*  
 Portrait in oval, surrounded by single line. Ins: *John Milton Aetat 62. London: Published Nov. 23<sup>d</sup> 1799, by T. Heptinstall Holborn.*  
 M: 98. C: 127.  $4\frac{7}{16} \times 3\frac{1}{2}$ .  
 From Heptinstall's edition of P. L., printed by C. Whittingham. 1799.

- 152 Same plate, with publisher's inscription altered to: *Printed for Vernor & Hood, & the other Partners.*  
 Not in M. C: 128.  
 From Johnson's edition of P. L. 1802.  
 Still another state of this plate appears in Mawman's edition of P. L. 1817. The imprint reads: *Published by J. Mawman and the other proprietors.*

- 153 ENGRAVED BY J. COLLYER. DRAWN BY T. SIMPSON. *Stipple.*  
 Portrait in rectangle, surrounded by single line. Ins: *John Milton, Born 1608. Died 1674. From the original Painting by Faithorne, in the possession of William Baker Esq<sup>r</sup> Published 1809, by F. C. & J. Rivington, S<sup>t</sup> Paul's Church Yard.*  
 M: 95. C: 126.  $4\frac{7}{8} \times 3\frac{3}{4}$ .  
 From Todd's second edition of P. W. 1809. 6 vols. Also in his *Life*, published separately.

- 153a ENGRAVED BY T. A. DEAN. *Stipple.*  
 Similar to the above. Ins: [As above].

OF MILTON

*Published 1842 by J. G. F. & J. Rivington . . .*

M: 96. Not seen by C. 5×4.  
From Todd's third edition of P. W. 1826.

154 J. MC GAHEY, SCULP. *Line.*  
Vignette, similar to the above. Ins: *Published by J. Mason . . .*  
Not in M. and C. 2<sup>7</sup>/<sub>8</sub> × 2<sup>7</sup>/<sub>16</sub>.

155 ANON. *Stipple.*  
Vignette. In background, lightly sketched, a lyre and laurel wreath. Ins: *John Milton*, followed by five lines of biography. Below: *London: William Darton . . . 1822.*  
M: 101. Not seen by C. 3<sup>1</sup>/<sub>2</sub> × 2<sup>3</sup>/<sub>4</sub>.  
From Darton's *Cabinet of Portraits*.

156 HOLL SCULP. *Stipple.*  
Portrait in oval, surrounded by single line, on page with biography of Milton in forty-six lines.  
Not in M. C: 129. 2<sup>7</sup>/<sub>16</sub> × 1<sup>5</sup>/<sub>8</sub>.  
From *The Biographical Cabinet*. 1823. 2 vols.

157 Same plate. Proof on India paper.  
Not in M. C: 129a.

158 ENGRAV<sup>D</sup> BY J. ARCHER. *Stipple.*  
Portrait in rectangle, surrounded by two lines. Ins: *John Milton. Engraved for the Select Portrait Gallery in the Guide to*

PORTRAITS

*Knowledge.* In lower left corner: *Plate VI.*

M: 99. Not seen by C.  $4\frac{5}{8} \times 3\frac{13}{16}$ .

159 ANON. *Line.*

Vignette. Ins: *Milton.*

Not in M. and C.  $1\frac{3}{8} \times 1\frac{7}{16}$ .

160 W. FRENCH SC. *Line and Stipple.*

Vignette portrait, surrounded by fancy frame of looped curtains, laurel branches, and ivy leaves. Ins: *Milton. London: E. T. Brain & Co . . .*

Not in M. C: 130.  $6\frac{1}{4} \times 6\frac{1}{4}$ .

161 Same plate, with publisher's inscription altered to: *John Tallis & Company, London & New York.*

M: 100. C: 129c.

From Wright's *Universal Pronouncing Dictionary.* London & New York, 1852-56. 3 vols.

162 Same plate, with publisher's inscription: *Verlag der Englischen Kunstanstalt von A. H. Payne in Leipzig.*

Not in M. C: 131.

Still another variety is inscribed: *The London Printing and Publishing Co.*

163 ENGRAVED BY MARIANO BOVI. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Giovanni Milton. Onorate L'altissimo Poeta.*

M: 103. C: 132.  $5\frac{3}{4} \times 4\frac{5}{16}$ .



OF MILTON

- 164 GIACOMO ZATTA INC. *Stipple.*  
 Copy of the above. Ins: *Giovanni Milton.*  
 Not in M. and C.  $5\frac{3}{4} \times 4\frac{3}{8}$ .
- 165 G. VERTUE 1750. *Line.*  
 Oval resting on base, within rectangle.  
 At top, above the oval, a tablet flanked by ribbons, ins: *Milton.*  
 M: 105. C: 133.  $6 \times 3\frac{7}{8}$ .  
 From Newton's edition of P. L. 1750. 2 vols.
- 166 Same plate, with face reworked, giving an entirely different expression to the features.  
 From Newton's edition of P. L. 1778.
- 167 G. VERTUE SC. [G AND V IN MONOGRAM]. *Line.*  
 Portrait in rectangle. Immediately below the figure, a portion of an oval frame. Below, on tablet: *John Milton.*  
 M: 106. C: 134.  $4\frac{11}{16} \times 2\frac{7}{8}$ .  
 From Tonson's edition of P. L. 1751.
- 168 G. VERTUE SC. [G AND V IN MONOGRAM]. *Line.*  
 A similar print, but with slight differences.  
 Not in M. and C.  $4\frac{5}{8} \times 2\frac{15}{16}$ .
- 169 G. V. [MONOGRAM] SC. 1756. *Line.*  
 A similar portrait.  
 M: 107. C: 135.  $4\frac{11}{16} \times 2\frac{15}{16}$ .

PORTRAITS

From a twelvemo edition of P. L. with Fenton's *Life*.

It is evident that these three plates represent the latest portraits engraved by Vertue, and display his loss of artistic skill.

170 C. FRITZSCH SCULPS. 1761. *Line.*

Portrait in oval stone frame, surrounded by rectangular stone background. Oval on pedestal, the lower part of which contains a tablet with the word *Milton*.

Not in M. C: 135a.  $6\frac{7}{8} \times 4\frac{3}{8}$ .

From a German translation of P. L. Altona, 1762.

171 ORNAMENTED & ENGRAVED BY J. CHAPMAN 1804. *Stipple.*

Portrait in octagon, with a dove and rays of light above; below, garlands, a cross, vase, and scroll, inscribed: *John Milton*. Ins: *Pub. April 1, 1804, by James Cundee, Albion Press . . .*

M: 108. Not seen by C.  $4\frac{1}{2} \times 3\frac{7}{16}$ .

From Evans's edition of P. L. 1804. 2 vols.

172 ENGRAVED BY CHAPMAN. *Stipple.*

Portrait in oval, below which is the word *Milton*.

Not in M. and C. (but see C: p. 72).

$1\frac{11}{16} \times 1\frac{5}{16}$ .

Forms a portion of the title-page of P. W., publish'd by W. Suttaby, & B. Crosby & Co, 1806.

PORTRAITS DERIVED FROM  
BUSTS, MEDALLIONS,  
SEALS, ETC.

The bust of Milton formerly in the possession of Thomas Hollis has been made the basis of a number of engravings, the earliest being the work of Vertue. The monument by Rysbrack in Westminster Abbey and the monument at St. Giles's Church have also been several times engraved. A seal executed by T. Simon has been the subject of a number of engravings.

- 173 G. VERTUE SCULPSIT. I. RICHARDSON DELIN: *Line.*

Bust portrait in niche of masonry, with rounding top. Below bust, serpent and apple. Ins. on base: *Milton.*

M: 110. C: 136. 12 × 7½.

From *Prose Works.* 1738. 2 vols.

- 174 Same plate, cut down from the top.

M: III. Not seen by C. 9<sup>15</sup>/<sub>16</sub> × 7½.

From Baron's edition of *Prose Works.* 1753. 2 vols.

- 175 E. VERHELST. FEC. MANNHEIM. *Line.*

Bust, with similar ornaments. On base: *Milton.*

M: 112. Not seen by C. 3½ × 2.

PORTRAITS

- 176 I. B. CIPRIANI. *Etching.*  
 Bust portrait in wreath of leaves. Ins: *John Milton Drawn and etched MDCCLX by I. B. Cipriani a Tuscan from a bust in plaister modelled from the life now in the possession of Thomas Hollis . . .*  
 M: 113. C: 137. 7<sup>3</sup>/<sub>4</sub> × 6.  
 No. 4 of the series made for Thomas Hollis.
- 177 Same plate. Impression on green paper. Said to be very rare in this state.  
 Not in M. and C.
- 178 ENGRAVED BY H. MEYER. *Stipple.*  
 Bust, in profile. Ins: *John Milton. Engraved by H. Meyer, from a Drawing by Mr Cipriani, in the Possession of the Rev: Dr Disney. Published April 16, 1810, by T. Cadell & W. Davies*  
 M: 114. C: 138. 4<sup>5</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>2</sub>.
- 179 Same plate. Engraver's unfinished proof.  
 Not in M. and C.
- 180 ANON. *Line.*  
 Bust, in rectangle. Above: *Literary Magazine.* Below: *John Milton*  
 M: 116. Not seen by C. 3<sup>7</sup>/<sub>16</sub> × 2<sup>7</sup>/<sub>8</sub>.  
 The print appears with *Literary* spelled with two "t's."

181 J. RICHARDSON. F. *Etching.*

Bust very like White portrait reversed, bearing on base the word ΜΙΑΤΩ. Below, three Latin lines from Milton's *Mansus*. The head is wreathed with laurel, twelve leaves on one side and six on the other.

M: 117. C: 140.  $6\frac{1}{2} \times 5\frac{1}{4}$ .

182 ANON (BUT UNDOUBTEDLY RICHARDSON). *Etching.*

A similar bust, with ΜΙΑΤΩ, on base, but with no further inscription.

Not in M. C: 141.  $6\frac{3}{16} \times 5\frac{1}{4}$ .

183 J. RICHARDSON 1738. *Etching.*

Bust, in profile, surrounded by single line, forming oval. Ribbon band around the hair. Ins. within oval at foot: ΜΙΑΤΩ.

M: 119. C: 142.  $3\frac{7}{8} \times 3\frac{1}{2}$ .

184 ANON (BUT CIPRIANI). *Etching.*

Bust on terminal pillar. On face of pillar, a volume lettered *Def. Pro Pop. Anglic.* beneath which is a palm branch from which is suspended a medallion portrait of Salmasius. On the sides of the pillar, laurel branches. Rectangular background, with sun's rays piercing through a gloomy wood. Below: *I. B. C. I. F. MDCCLXVII. Life of M. by I. T. Ed. II, P. LXXX.*

M: 122. C: 143.  $9\frac{7}{8} \times 7\frac{1}{4}$ .

From Blackburne's *Memoirs of Thomas Holis*. 1780.

PORTRAITS

- 185 I. HOPWOOD. S. Stipple.

Reduced copy of the above, without the foliage. A ribbon inscribed *Defensio Secunda* takes the place of the palm branch holding the portrait of Salmasius, and this is placed higher on the pillar, the volume being omitted. Below: *I. B. C. I. F. MDCCLXVII.*

M: 123. Not seen by C. 4<sup>3</sup>/<sub>8</sub> × 3<sup>1</sup>/<sub>4</sub>.

From the third volume of the *Works of Archdeacon Wrangham.* 1816.

- 186 Same plate. The ribbon and portrait of Salmasius have been badly erased, and the words *John Milton*, substituted. Beneath has been added: *Do fermented liquors contribute to intellectual excellence?*

M: 124. Not seen by C.

- 187 NATH<sup>L</sup> PARR SC. H. GRAVELOT DELIN. *Line.*

Bust, with architectural background, in rectangle. Ins. on pedestal of bust: *Milton.* Below, a panel, with long inscription. (See No. 325.)

M: 125. Not seen by C. 12 × 7<sup>9</sup>/<sub>16</sub>.

This represents the monument by Rysbrack in Westminster Abbey.

- 188 ENGRAVED BY THORNTON. DRAWN BY HAMILTON. *Line.*

Reduced copy of the above, with slight changes in the inscription on monument. Ins. below: *The Monument of the celebrated*



OF MILTON

*John Milton as it now stands in Westminster Abbey. Published by Alex<sup>r</sup> Hogg . . . Dec<sup>r</sup> 2, 1782. Above: Engraved for The New Christian's Magazine.*

M: 126. C: 144.

6 $\frac{1}{4}$  × 4.

189 LE BOUIT DELINEAVIT ET SCULPSIT AB ORIGINE APUD WESTMONASTERIENSEM ECCLESIAM. 1751. *Line.*

Another copy of No. 187, with background of masonry. The word *Milton* on the bust is in smaller letters than the above, and *Rysbrack* is in italics.

Not in M. C: 145.

6 $\frac{3}{8}$  × ? (cut).

190 HULETT SCULP. *Line.*

Another copy of No. 187, still further reduced. Pillars and an arch at the sides and top of the monument, on which the inscription is in script.

Not in M. and C.

5 $\frac{5}{8}$  × 3 $\frac{1}{2}$ .

191 ENGRAVED BY W. RIDLEY. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Engraved by W. Ridley from a drawing taken from a Bust in the possession of the Proprietor. Milton. Printed for C. Cooke . . . Jan<sup>y</sup> 23, 1796. Above: Cooke's edition of select Poets.*

See M: 128. C: 146 (later issue). 3 $\frac{3}{16}$  × 2 $\frac{9}{10}$ .

PORTRAITS

- 192 A. RAIMBACH SCULP. J. FLAXMAN R. A.  
DEL. Line.

Rectangle, with work in outline. Figure seated on raised dais, with hand raised to head. At either side, a Winged Victory. Below seated figure the words *John Milton*. Above the head of Milton, the figure of Fame, inscribing on a tablet *Graecia Maeonidem iactet sibi Roma Maronem. Angli Miltonum iactat utrique parem*. At foot of dais, a panel showing Satan and his angels overcome. At the sides, two symbolical female figures beneath which are the words: *Paradise Lost* and *Paradise Regained*. Ins: *Published March 29<sup>th</sup> 1808, by J. Johnson, St Pauls, London, and I. Seagrave Chichester.* (See No. 441.)

Not in M. and C.

$9\frac{1}{4} \times 6\frac{3}{8}$ .

From Cowper's translation of Milton's *Latin and Italian Poems*. Chichester, 1808.

- 193 ABR. RAIMBACH SCULP<sup>T</sup> RICH<sup>D</sup> SMIRKE  
DEL<sup>T</sup>. Line.

Bust in rectangle, surrounded by two lines. The bust is on a round base, ins: *Milto[n]*. Leaning against base, a medalion, ins: *Cowper*. Ins: *Published by Johnson & 30. St. Paul's Church Yard London June 15 1810.*

M: 130. Not seen by C.

$5\frac{3}{16} \times 3\frac{3}{8}$ .

From Hayley's edition of P. W., with Cowper's translation. Chichester, 1810. 4 vols.

OF MILTON

194 H. ADLARD SC. H. CORDOULD DEL<sup>r</sup> *Stipple.*

Bust of Milton surmounting framed portrait of Sir Francis Bacon, against which, and supported by bases, are portraits of Shakespeare, Wyclif, Johnson, Pope, Newton, and Buxton. On ornamented base, books, paper, pen, and ink bottle. In background, a draped curtain with tassels. Ins: *Published by Harvey & Darton, May 1, 1822. Above: Bingley's Eminent British Characters.*

Not in M. and C.  $1 \times \frac{5}{8}$  (full plate  $5\frac{5}{8} \times 3\frac{5}{8}$ ).

195 LIZARS, SC. *Line.*

Bust of Milton on rectangular plate, with busts of Melancthon and the Duke of Marlboro' (above), and the Earl of Mansfield and Metastasio (below). Background of parallel vertical lines.

Not in M. and C.

$\frac{15}{16} \times \frac{15}{16}$  (full plate  $3\frac{1}{4} \times 2\frac{1}{8}$ ).

From Bellchamber's *General Biographical Dictionary*. 1835.

196 Same plate. Used for a subsequent publication, cut down to the rectangle and surrounded by a border of four printed lines.

197 J. BACON SC.

Colored print. Ins: *Milton's Monument in St. Giles's Church, Cripplegate.*

Not in M. C: 187.

11x7.

PORTRAITS

198 J. HULETT DEL. ET SCULP. Line.

A rectangular plate, bearing the obverse and reverse of a medallion. On obverse, bust of Milton and words *Iohannes Miltonus. Tanner f.* Reverse ins: *E marmore . . . erectore Gulielmo Bensonno Arm . . . Rysbrachius sculpsit.* Between, a tablet, ins: *Aere. Arg. Auro.* Below, two lines of Greek from the *Odyssey*, and Francis Peck's dedication in two Latin lines.

M: 131. C: 147.  $6\frac{1}{2} \times 5\frac{1}{8}$ .

From Peck's *New Memoirs . . . of Mr. John Milton.* 1740.

199 Modern copy of the above, reduced, and without inscription at foot.

Not in M. and C.  $5\frac{3}{8} \times 3\frac{11}{16}$ .

200 MEDALLIONS PER J. NEWTON. Line.

Medallion heads of Milton and nine other English poets on the side of Mount Parnassus, with Pegasus in the clouds above. Ins. on the side of the mountain: *English Poets.* Below: *R. Smirke del. J. Newton & J. Landseer fecit . . . Published by R. Bowyer . . . May 20, 1795.*

M: 136. Not seen by C.  $1\frac{1}{2} \times 1\frac{1}{8}$  (full plate  $12 \times 8\frac{3}{4}$ ).

From Hume's *History of England.* 1806.

201 CHA<sup>S</sup> HEATH SCULP. Line.

Bust, in profile, on medallion. Ins: *John*

OF MILTON

*Milton Published by J. Mawman & the other Proprietors. 1817.*

M: 135. Not seen by C.  $2\frac{1}{8} \times 1\frac{7}{8}$ .

202 EXECUTED BY A. SPENCER. *Line.*

Bust, on medallion, ins: *Milton*. Rectangular background of parallel horizontal lines.

Not in M. and C.  $2\frac{1}{4} \times 2\frac{1}{4}$ .

203 W. W. RYLANDS SC. *Line.*

Bust, in profile, in oval. Ins: *Milton From a Drawing of Mr Deacon, taken from an Impression of a Seal of T. Simon, in the Possession of Mr Yeo*. Between the portrait and the inscription is an engraved oval, showing the size of the seal.

M: 137. C: 149  $2\frac{3}{16} \times 1\frac{7}{8}$  (seal  $1\frac{3}{16} \times \frac{5}{8}$ ).  
Impression on India paper.

204 T. HOLLOWAY SCULPSIT. *Line.*

Print similar to the above, but reversed. Ins: *Milton. From an Impression of a Seal of T. Simon, in the possession of the late Mr Yeo. Published . . . 6 March 1795 by C. Dilly, Poultry, & the rest of the Proprietors.*

Not in M. and C.  $2\frac{3}{8} \times 1\frac{15}{16}$  (seal  $1\frac{3}{16} \times \frac{5}{8}$ ).  
From P. L. 1795.

There is an impression of this plate in the New York Public Library, dated 1790.

205 Same plate, with publisher's inscription changed to: *Published . . . Aug. 15, 1801*

PORTRAITS

by *J. Mawman Poultry . . . and the rest of the Partners.*

M: 139. Not seen by C.

206 ENGRAVED BY ROMNEY. *Line and Stipple.*

A close copy of No. 204. Ins: *Milton . . . Mr Yeo [see 204] London, Printed 1828, for J. Smith . . .*

M: 140. Not seen by C.

$2\frac{1}{8} \times 1\frac{15}{16}$  (seal  $1\frac{13}{16} \times \frac{5}{8}$ ).

207 ENGRAVED BY [?] *Line.*

Another copy of No. 204. The plate is so worn that the engraver's name cannot be deciphered. Ins: *From an Impression of a Seal of T. Simon, in the possession of Mr Yeo.*

M: 138. Not seen by C.  $2\frac{1}{8} \times 1\frac{7}{8}$  (seal  $\frac{7}{8} \times \frac{5}{8}$ ).

From an edition of *Milton* published by J. Smith. 1830.

PRETENDED PORTRAITS.

It is singular that there should be so many portraits of Milton—some of which have been greatly popular, as shown by their frequent reengraving by different artists—the originals of which have absolutely no proof to sustain their claim to authenticity.

The Cooper miniature, first engraved by Caroline Watson and published January 4, 1786, is the most prominent in this class. The original came into the hands of Sir Joshua Reynolds, who strongly defended its claim to be an original

portrait of Milton by Cooper. The controversy raged in the *Gentleman's Magazine*, but there is no question among modern students that as far as it represents Milton its claims are absolutely false, though it is conceded that Cooper was the artist (see No. 208, etc.).

Peck's mezzotint is a beautiful engraving, but a barefaced attempt to foist a portrait on the public. It was rejected by Vertue and others at the time of its issue (see No. 235).

No one knows why Vertue, usually so particular as to his originals, could have been induced to engrave the portrait "Ex Museo J. Richardson" in 1751, supposed to represent Milton at the age of forty-two. This has been rejected by Marsh and Dr. Williamson (see No. 238).

The Chesterfield miniature and the Harding portrait have also been rejected by Marsh and Dr. Williamson, the Harding being after a portrait now called Sir William Killigrew (see Nos. 240 and 244).

The Van Plas portrait, now in the National Portrait Gallery, presents many difficulties, and is not believed to be Milton, though it may be Bunyan. The features do not in the least resemble any known portrait of Milton, while there are some traces of the features of Bunyan, and the emblems of a pilgrim seem to confirm that designation (see No. 246).

In the Falconer miniature we come to the name of Faithorne. There never has been any proof advanced that the original was by Faithorne, who, so far as known, was not a miniature painter, or that the person represented was Milton. Nevertheless this has been one of the most popular of portraits, and has been engraved again and again in England and America (see No. 258, etc.).

A series of French engravings representing the blind Milton are clearly the work of the imagination of the engravers (see No. 273, etc.).



THE COOPER MINIATURE.

208 CAROLINE WATSON. *Stipple.*

Portrait in oval, resting on pyramid, over and behind which is draped a curtain. On panels of base of pyramid appear the Temptation and the Expulsion. In lower right corner of engraved portion, facsimile of writing on back of miniature. Below is a certificate in eight lines of script, signed by Sir Joshua Reynolds in facsimile, expressing his belief in the genuineness of the portrait. Below oval, on top of pedestal, the words *John Milton*. At bottom of plate: *Publish'd according to Act of Parliament, Jan<sup>y</sup> 4, 1786, by Caroline Watson, Fitzroy Street.* (See No. 325.)

M: 141. C: 150.  $7\frac{1}{8} \times 5\frac{15}{16}$ .

This portrait was the subject of great controversy, but it is not now accepted as a genuine portrait of Milton.

209 Same plate. Earlier state before the name, *John Milton*, on pedestal, beneath oval.

Not in M. and C.

210 Same plate. Oval alone, without other work or inscription.

Not in M. and C.

$2\frac{1}{2} \times 1\frac{7}{8}$ .

211 Same plate. Modern impression on India paper.

Not in M. C: 151 (?).

## 212 ANON.

*Line.*

Similar portrait on reduced scale, consisting of outline of portrait alone, but on top of a large plate, as if the intention were to copy the Watson portrait on somewhat smaller scale.

Not in M. and C.

 $1\frac{7}{8} \times 1\frac{1}{2}$ .213 ENGRAVED BY CAROLINE WATSON. *Stipple.*

Portrait in oval, surrounded by single line, very similar to portrait in No. 208, and of the same size, exclusive of line. Ins: *Milton. Engraved by Caroline Watson, 1808, from a miniature by Cooper. Published Jan<sup>y</sup> 20, 1808, by Richard Phillips . . .*

M: 142. C. 152.

 $2\frac{5}{8} \times 2\frac{1}{16}$ .

## 214 BOUTROIS S.

*Line.*

Vignette portrait similar to the above, but reversed, in rectangular frame formed by three lines.

Not in M. and C.

 $3\frac{7}{8} \times 3\frac{1}{16}$ .

This is a proof. The finished print, described in M: 143 (C: 153) bears the inscription: *J. Milton. Né en 1608. mort en 1674. Reynolds pinx.* There is an impression in the New York Public Library without *Reynolds pinx.*

## 215 Same plate. Proof on India paper.

Not in M. and C.

## 216 Same plate. A still earlier proof, with rectangle formed by only one line.

Not in M. and C.

 $3\frac{1}{2} \times 2\frac{11}{16}$ .

PORTRAITS

- 217 Same plate. Trial etching.  
Not in M. and C.
- 218 JOHN ELIAS HAID. *Mezzotint.*  
Portrait in oval frame, in rectangle. Ins:  
*John Milton. Augsbourg by John Elias  
Haid. (See No. 325.)*  
M: 144. Not seen by C.  $7\frac{5}{8} \times 5\frac{3}{4}$ .
- 219 ENGRAVED BY J. COCHRAN. *Stipple.*  
Vignette. Ins: *John Milton. Engraved  
by J. Cochran, from a miniature painted by  
Mr Sam<sup>l</sup> Cooper . . . and originally in the  
possession of Milton's Daughter Deborah.  
London, I. J. Chidley . . .*  
Not in M. C: 155.  $3\frac{1}{8} \times 3\frac{1}{2}$ .  
The same plate, with publisher's name changed  
to E. Churton, appears in Churton's edition of  
P. W. 1840.
- 220 COCHRAN SC. COOPER DEL. *Stipple.*  
Copy of the above. Ins: *John Milton.*  
M: 145. C: 154.  $3\frac{1}{8} \times 3\frac{1}{2}$ .  
From Bohn's edition of P. W. 1855.
- 221 ANON. *Line.*  
Vignette. Ins: *Milton (Jean) Illustre  
Poëte Anglais, Né à Londres en 1608, Mort  
en 1674. Publié par Blaisot.*  
Not in M. and C.  $1\frac{5}{8} \times 2\frac{1}{4}$ .

- 222 SIXDENIERS SCULPT<sup>r</sup> Line.  
 Vignette. Ins: *Milton. Imp. F. Chardon*  
*ainé.*

Not in M. and C.  $8\frac{1}{8} \times 6\frac{1}{2}$ .

From Chateaubriand's translation of P. L.  
 Paris. 1855.

- 223 Same plate. Proof on India paper, with  
 further inscription at left: *Paris, Chez les*  
*Editeurs . . .*

Not in M. and C.

- 224 Same plate. Proof on India paper, before  
 all letters.

Not in M. and C.

- 225 LITH. PAR JULIEN D'APRÈS J. REYNOLDS.  
*Lithograph.*

Portrait in rectangle surrounded by two  
 lines. Ins: *Jean Milton Né à Londres en*  
*1608. Mort en 1674.* At bottom of plate:  
*Fragmens. Lith. de V. Batier.*

Not in M. and C.  $3\frac{3}{16} \times 2\frac{3}{8}$ .

Of course, this refers to the miniature by  
 Cooper, which belonged to Sir Joshua Reynolds.

- 226 Same plate. Proof on India paper, before  
 all letters.

Not in M. and C.

PORTRAITS

- 227 ANON. *Stipple.*  
 Vignette. Ins: *John Milton. Verlag v. Franz Peter in Leipzig. Stich u. Druck. v. Winkles & Lehmann in Leipzig.*  
 Not in M. (See C: p. 89.)  $3\frac{1}{4} \times 3\frac{3}{16}$ .  
 Impression on India paper.
- 228 ENGRAVED BY W<sup>M</sup> SHARP. *Line.*  
 Portrait in oval, surrounded by wreath, in rectangle. The oval is placed in front of a column. Above, musical instruments. Against base, medallion representing the Temptation. Ins: *Milton. Engraved by W<sup>m</sup> Sharp, after an original miniature by Samuel Cooper: the ornaments by G. B. Cipriani and E. F. Burney.*  
 M: 147. C: 155a.  $4\frac{1}{2} \times 3\frac{5}{16}$ .  
 From Du Roveray's edition of P. L. 1802.
- 229 Same plate. Proof before the word *Milton.*  
 Not in M. and C.
- 230 Same plate, with publisher's ins: *London: Published by Vernor, Hood & Sharpe, Poultry, 1808.*  
 Not in M. C: 156.  
 From Johnson's edition of P. L. 1808.
- 231 R. HICKS. *Stipple.*  
 Portrait in oval, above which is a crown of thorns, from which proceed rays. In background, branches, and sprays of roses.

OF MILTON

At foot, a serpent and apple. Ins: *John Milton. Drawn by W. M. Craig Esqr from a miniature by Cooper. Publish'd by Nuttall, Fisher & Dixon, Liverpool, Mar. 30, 1812.*

M: 148. C: 157.

$6\frac{7}{8} \times 4\frac{3}{16}$ .

232 HICKS sc.

*Stipple.*

Same, or similar, plate, with publisher's ins: *Published by Henry Fisher, Caxton, London, 1823.*

Not in M. C: 157a.

$6\frac{7}{8} \times 4\frac{3}{16}$ .

233 Same plate, with publisher's inscription changed to *Fisher, Son, & C<sup>o</sup> London, 1832.*

Not in M. and C.

234 Same plate, with date changed to 1839.

Not in M. and C.

235 J. FABER FECIT.

*Mezzotint.*

Portrait in oval within rectangle. Ins: *Iohannes Miltonus circa annum aetatis XXV<sup>m</sup> . . .*

M: 149. C: 158.

$6\frac{15}{16} \times 5\frac{15}{16}$ .

From Peck's *Memoirs*. 1740.

236 Same plate. An earlier and more brilliant impression.

Not in M. and C.

237 Same plate. Brilliant engraver's proof, before inscription.

Not in M. and C.

PORTRAITS

- 238 G. VERTUE SCULPSIT 1751. EX MUSEO I. RICHARDSON. *Line.*

Oval portrait in rectangle of stonework. At top of plate, a flash of lightning on left, and serpent and apples at right. Below, a tablet, bearing words *Ioannes Milton. Aetat: 42.* At upper right corner: *Frontis: Vol III.*

M: 151. (See C: p. 83.)  $8\frac{5}{8} \times 6\frac{1}{8}$ .

From the third volume of Newton's edition of P. W. 1749-1752.

- 239 Same plate. Proof impression, "42" being inserted by pen, and without *Frontis: Vol III* in upper right-hand corner. (See No. 325.)

Not in M. and C.

- 240 COOK SCULPT *Line.*

Portrait in oval in rectangular frame. Head supported by right hand. At top of oval, ribbon and wreath ornaments. On tablet below, with rounded ends: *John Milton. Ins: From an Original in L<sup>d</sup> Chesterfield's Collection. Printed for John Bell . . . Nov<sup>r</sup> 12<sup>th</sup>, 1777.*

M: 152. C: 161.  $4\frac{1}{8} \times 2\frac{5}{8}$ .

From the second volume of Bell's edition of P. W. 1776.

- 241 COOK SCULPT *Line.*

Similar print. The tablet has square ends. *Ins: From an Original in L<sup>d</sup> Chesterfield's*



*Collection. London Printed for John Bell  
... March 10<sup>th</sup> 1785.*

M: 153. C: 162.

4 × 2½.

From a later issue of Bell's edition.

242 ANON.

*Line.*

Similar portrait, in oval frame. Ins: *Mil-  
ton.*

Not in M. and C.

2½<sub>16</sub> × 1½<sub>16</sub>.

Forms vignette on title-page of *The Spectator*,  
*Volume fifth. Edinburgh.*

243 B[ASIRE], SC.

*Line.*

Portrait in outline, within oval, forming  
one of the pages of illustration to the *Gen-  
tleman's Magazine*. Ins: *Picture supposed  
to be Milton.*

M: 150. C: 160.

2½<sub>16</sub> × 1¾.

From the *Gentleman's Magazine*, January, 1792.

244 E. HARDING JUN SCULPT. S. HARDING,  
DEL.

*Stipple.*

Portrait in rectangle, surrounded by  
single line. Ins: *John Milton. From an  
Original Picture in the Collection of Lord  
Orford, at Strawberry Hill. Published Decr  
1 1796 by E. & S. Harding Pall Mall.*

M: 155. C: 163.

7<sub>16</sub> × 6¼.

From Harding's *Biographical Mirrour*. 1795.

The same print appeared later without pub-  
lisher's name as a portrait of Sir William Killi-  
grew, whom it probably represents.

PORTRAITS

- 245 ANON. *Etching.*  
 Unfinished copy of the above, reduced,  
 and without any inscription.  
 Not in M. and C.  $4\frac{1}{2} \times 3\frac{9}{16}$ .  
 Impression on India paper.
- 246 DRAWN & ENGRAV'D BY G. QUINTON. *Stipple.*  
 Portrait in rectangle, surrounded by two  
 lines, heavy and light. After P. v. Plas.  
 Ins: *Milton. From an Original Picture, in  
 the possession of Capel Lofft, Esqr Pub-  
 lish'd August 1<sup>st</sup> 1797, by W. Stevenson  
 . . . & Sold by Mess<sup>rs</sup> Boydell . . .*  
 M: 156. C: 164.  $8\frac{5}{8} \times 7\frac{1}{4}$ .
- 247 Lemerciergravure after the painting by Van  
 Plas. Ins: *Lemerciergravure Printed in  
 Paris Iohn Milton After the portrait by  
 Pieter Van der Plaas.*
- 248 LITHOGRAPH AFTER VAN PLAS.  
 Head of No. 246, reversed. Ins: *Mil-  
 ton. (from a Picture by Plas.) Drawn on  
 Stone by M. Gauci Esq<sup>re</sup> Printed by F.  
 Moser . . .*  
 M: 157. C: 165.  $6\frac{1}{4} \times 5\frac{3}{8}$ .
- 249 Same plate. Impression on India paper.  
 Not in M. and C.
- 250 MACKENZIE SCULP. P. V. PLASS PINX<sup>t</sup> W.  
 M. CRAIG. 1808. *Stipple.*

OF MILTON

Portrait in oval, surrounded by trees. At foot of oval, apparently Adam and Eve in deep sleep. Ins. above: *Milton*. Below: *Published July 1808, by George Nicholson, Stourport.*

Not in M. and C.

$4\frac{1}{2} \times 3\frac{1}{4}$ .

251 ENGRAVED BY J. T. WEDGWOOD. DRAWN BY J. THURSTON. *Line.*

Portrait in rectangle, surrounded by two lines. Ins: *John Milton. From a Picture by Dobson, in Dr Williams's Library. London, March 1, 1820: Published by W. Walker . . . Printed by B. M<sup>c</sup>Queen.*

M: 158. C: 166.

$4 \times 3\frac{1}{4}$ .

From *Effigies Poeticae*. 1824. 2 vols.

252 Same plate. Impression on India paper.

Not in M. and C.

253 ENGRAVED BY R. PAGE. *Stipple.*

Portrait in suspended frame, with ornamented corners. Ins: *Engraved by R. Page, from an Original Painting. London, Published by John Bumpus, 1821.* On frame, the word *Milton*.

M: 160. Not seen by C.

$3\frac{5}{8} \times 2\frac{3}{4}$ .

254 ENGRAVED BY CHARLES PYE. PAINTED BY C. JANSSEN. *Line.*

Portrait in rectangle, surrounded by three

PORTRAITS

lines. Ins: *John Milton . . . London Pub<sup>d</sup>  
for the Proprietor, March, 1823.*

M: 159. C: 167.

$2\frac{3}{4} \times 2$ .

From Walmsley's *Physiognomical Portraits*.  
1822-24. 2 vols.

255 Same plate. Lettered proof on India paper.  
Not in M. and C.

256 Same plate. Proof on India paper before  
all letters and inscription.

Not in M. C: 167a.

257 ANON.

*Line.*

Same portrait, on plate with Sir Thomas  
More, John Churchill, Duke of Marlbor-  
ough, and James Graham, Marquis of  
Montrose.

Not in M. and C.

$2\frac{3}{4} \times 2$ .

258 ENGRAVED BY T. WOOLNOTH.

*Stipple.*

Portrait in oval, surrounded by rectan-  
gular frame. Ins: *John Milton. From a  
Miniature of the same size by Faithorne,  
Anno 1667, in the possession of William  
Falconer Esq. Under the Superintendance  
of the Society for the Diffusion of Useful  
Knowledge. London, Published by Charles  
Knight . . .*

M: 161. C: 168.

$4\frac{7}{16} \times 3\frac{5}{8}$ .

From Knight's *Gallery of Portraits*. 1833-7.  
Impression on India paper.

OF MILTON

259 Same plate, ins: *Published by W<sup>m</sup> S. Orr & C<sup>o</sup> London.*

Not in M. and C.

260 Same plate, without any inscription following the name of William Falconer.

Not in M. and C.

261 ENGRAVED BY SAM<sup>L</sup> FREEMAN. *Stipple.*

Vignette. Ins: *John Milton. Engraved . . . from a Miniature by Faithorne, Anno. 1667. Published by Arch<sup>d</sup> Fullarton & Co. Glasgow.*

M: 162. C: 169.  $3\frac{7}{8} \times 3\frac{3}{4}$ .

From Cunningham's *Lives of Eminent and Illustrious Englishmen.* Glasgow, 1836-37. 8 vols.

262 Same plate. Ins: *John Milton. Engraved by S. Freeman . . . A. Fullarton & C<sup>o</sup> London & Edinburgh.*

Not in M. C: 170.

From Cunningham's *History of England in the Lives of Englishmen.* 1853. 8 vols.

263 W. HOLL.

Copy of above, in rectangle. Ins. in facsimile of handwriting: *John Milton. Below: John Milton. A. Fullarton & C<sup>o</sup> London & Edinburgh.*

Not in M. and C.

$5 \times 3\frac{7}{8}$ .

PORTRAITS

- 264 ENGRAVED BY C. COOK. *Line and Stipple.*  
 Portrait in rectangle. Ins: *Engraved by C. Cook from a Miniature by Faithorne. Milton. William Mackenzie, Glasgow, Edinburgh, London, & New York.*  
 Not in M. C: 171a.  $5\frac{1}{4} \times 4\frac{1}{8}$ .  
 From the *Imperial Dictionary of Universal Biography*. 1865.
- 265 ANON. *Line and Stipple.*  
 Portrait in rectangle; on same plate with Barrow, Pope, and De Foe. Ins: *London: Charles Knight, 1850.*  
 M: 164. Not seen by C.  $2\frac{1}{8} \times 1\frac{5}{8}$  (full plate  $7 \times 4\frac{15}{16}$ ).  
 From Knight's *Half Hours with the Best Authors*.
- 266 T. COWAN SC. *Line.*  
 Portrait in rectangle. Ins: *Faithorn. T. Cowan Sc. Milton.*  
 Not in M. and C.  $2\frac{3}{4} \times 2\frac{1}{16}$ .
- 267 ANON. *Stipple.*  
 Portrait in rectangle, surrounded by single line. Ins: *John Milton.*  
 M: 163. C: 171.  $2\frac{3}{4} \times 2\frac{3}{16}$ .

MISCELLANEOUS PRETENDED  
PORTRAITS.

268 G. VERTUE SC. (G & V IN MONOGRAM.) *Line.*

Portrait of Milton in rectangle, between figures of Homer and Virgil, who hand him a wreath. Above, winged figure with lyre. Below, Dryden's *Three poets*, etc.

Not in M. C: 182.  $5\frac{3}{8} \times 3\frac{11}{16}$ .

From the thirteenth edition of P. L., published by Tonson. 1727.

269 P. FOURDRINIER. *Line.*

Same design, reduced.

Not in M. and C.  $4\frac{9}{16} \times 3\frac{1}{8}$ .

From the fourteenth edition of P. L., published by Tonson. 1730.

270 J. FOUGERON SCULP. *Line.*

Full-length figure in rectangle. Landscape with two houses in background.

Not in M. C: 176.  $4\frac{1}{4} \times 2\frac{7}{16}$ .

From *The British Plutarch*. 1762.

271 ANON. *Line.*

Vignette portrait in oval. No inscription.

Not in M. and C.  $3 \times 2\frac{1}{2}$ .

272 ANON. *Line.*

Portrait with engraved background, sur-



PORTRAITS

- rounded by two lines. All corners rounded.  
 Ins: *Milton Caspar y Roig Editores Madrid*  
 Not in M. and C. 4<sup>3</sup>/<sub>8</sub> × 3<sup>1</sup>/<sub>2</sub>.
- 273 SCHUBERT LITH. LITH DE LOUX. *Lithograph.*  
 Vignette of blind man. Ins: *J. Milton. Biographie univ. Album. 35. Publié par H. Ode.*  
 Not in M. C: 177. 3<sup>5</sup>/<sub>8</sub> × 3<sup>1</sup>/<sub>2</sub>.
- 274 BOSSELMAN SC. *Line and Stipple.*  
 Vignette. Same design as preceding, but reversed. Ins: *Milton. Publié par Furne, Paris.*  
 Not in M. C: 177a. 3<sup>3</sup>/<sub>4</sub> × 4.
- 275 Same plate, with *Milton* reengraved lower on the plate, and *Boston. Estes & Lauriat* substituted for *Publié*, etc.  
 Not in M. and C.
- 276 Same plate. Impression on India paper. Ins: *Milton Imp. F. Chardon aîné . . . Publié par Furne, à Paris.*  
 Not in M. and C.
- 277 ANON. *Line.*  
 Vignette portrait of blind man with pointed beard. Ins., in script: *M<sup>me</sup> Ethiou.*  
 Not seen by C. in this state. 3<sup>1</sup>/<sub>2</sub> × 3<sup>3</sup>/<sub>4</sub>.  
 This is a proof. The finished plate is ins: *Milton. Marckl. d. Mad Ethiou. (C: 178)*

OF MILTON

278 MAULET DEL & SCULP. *Line.*

Vignette. Ins: *Milton. Publié par Furne à Paris. Imp. F. Chardon . . .*

Not in M. C: 180.  $3\frac{5}{8} \times 3\frac{3}{4}$ .

279 Same plate. Proof on India paper, with no inscription except *Maulet Sculp* (in script) and the date, 1833.

Not in M. and C.

280 ENGRAVED BY JAMES FAED. PAINTED BY JOHN FAED, R. S. A. *Mezzotint.*

Full-length figure seated before a table on which are books and manuscripts. Gothic window in background. Woodwork of room highly ornamented with carving. Ins. below: *London, Published by Henry Graves & Comp<sup>y</sup> June 20<sup>th</sup> 1859 . . . Also, Philadelphia, Published by J. S. Earle & Son, June 20<sup>th</sup> 1859 . . .*

Not in M. and C.  $20 \times 14$ .

Impression on India paper, with facsimile of Milton's autograph.

281 Photogravure after the above. Ins: *John Milton.*

282 C. W. SHERBORNE. *Etching.*

Monogram of C. W. S. below portrait. Ins. at top of plate: *London Published Aug. 30 1883 by P. & D. Colnaghi & Co . . .*

C: 181.  $3 \times 2\frac{3}{8}$ .

Taken from a miniature in the possession of the Duke of Buccleuch. Signed proof.

PORTRAITS

- 283 EDMUND J. SULLIVAN, '01. *Etching.*  
 Figure of man walking, with hat, gloves,  
 and stick in right hand; left hand held by  
 person not shown. Cloak draped over  
 shoulders.  
 Not in C. 5<sup>5</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>8</sub>.  
 From the Caxton Classic edition of *Milton*,  
 published by George Newnes.

AMERICAN PORTRAITS.

- 284 ENGRAVED BY F. E. JONES. *Mezzotint.*  
 Portrait of young boy, with long hair  
 and velvet dress. Landscape in back-  
 ground. Ins: *Painted by F. Newenham*  
*. . . John Milton at the age of Twelve.*  
*Engraved expressly for the Ladies Reposi-*  
*tory.*  
6<sup>3</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>4</sub>.  
 This portrait is entirely without authority.
- 285 NORMAN SC. *Line.*  
 Portrait in rectangle. Below, Dryden's  
 lines, signed.  
 Stauffer: 234I. 3<sup>3</sup>/<sub>4</sub> × 2<sup>3</sup>/<sub>4</sub>.  
 From P. L. Philadelphia, printed by Robert  
 Bell, 1777. For this print see No. 388.  
 A copy of Vertue's 1711 portrait (No. 44).

- 286 ANON. *Line.*  
 Portrait in oval, within rectangle repre-  
 senting stonework. At top of oval, wreath

and ribbon ornaments. Below, tablet, ins:  
*John Milton.*

$4\frac{7}{8} \times 3.$

A coarsely engraved and slightly enlarged copy of the so-called Chesterfield portrait (No. 240).

287 W. HAINES SCULPT *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Milton.*

Stauffer: 1205.  $2\frac{3}{4} \times 2\frac{1}{8}.$

From P. L. Philadelphia, printed for Benjamin Johnson and J. Johnson, Market-Street, 1804.

A copy of the portrait by Cromek (No. 94).

288 SCOLES SC. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Milton.*

Stauffer: 2794.  $2\frac{1}{2} \times 2.$

From *The State of Innocence and the Fall of Man.* Trenton, published by William Robinson and John C. Moore, 1813.

A copy of the preceding.

289 A. ANDERSON SC. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Milton.*

Stauffer: 57.  $2\frac{3}{4} \times 2\frac{1}{4}.$

From Forbes's edition of P. W. New York, 1815. 3 vols.

Reversed copy of H. R. Cooke's portrait (No. 97).

PORTRAITS

- 290 ANON. *Stipple.*  
 Portrait in oval, surrounded by single  
 line. Ins: *Milton.*  
 $3 \times 2\frac{1}{2}$ .  
 Reversed copy of the preceding.
- 291 ENGRAVED BY M. PEKENINO N. YORK 1821. *Stipple.*  
 Vignette in suspended frame. Ins: *John  
 Milton. New York Published by R. & W.  
 A. Bartow 1822.*  
 Stauffer: 2449.  $3\frac{3}{16} \times 2\frac{3}{16}$ .
- 292 P. E. HAMM SC. *Stipple.*  
 Vignette in suspended frame, ornamented  
 at corners. Ins: *John Milton. Princeton,  
 Published by D. A. Borrenstein, 1828.*  
 Stauffer: 1256.  $2\frac{15}{16} \times 2\frac{3}{16}$ .  
 A copy of the preceding.
- 293 ILLMAN & PILBROW, SC. *Stipple.*  
 Vignette in suspended frame, similar to  
 preceding. Ins: *John Milton.*  
 $2\frac{15}{16} \times 2\frac{1}{8}$ .  
 A copy of the preceding.
- 294 E. PRUD'HOMME SC. *Stipple.*  
 Portrait in suspended frame. Frame  
 slightly more ornamented than preceding.  
 Stauffer: 2593.  $2\frac{3}{4} \times 2$ .

OF MILTON

295 D. C. JOHNSTON, SC. *Stipple.*

Vignette. Ins: *Milton*

Stauffer: 1492.

$2\frac{3}{4} \times 2\frac{9}{16}$ .

From P. L. Boston, T. Bedlington, 31 Washington Street, 1825.

Copy of No. 155.

296 ENGRAVED BY J. B. LONGACRE.

*Line and Stipple.*

Portraits in frame elaborately engraved in compartments. At top, Milton. Below, Gray, Beattie, and Young.

Stauffer: 2135.

$7\frac{1}{8} \times 4\frac{9}{16}$ .

From *The Poetical Works of Milton, Young, Gray, Beattie, and Collins*. Philadelphia, J. Grigg, 1832.

Milton's portrait is a copy of the one by Heath (No. 95).

297 ILLMAN & PILBROW SC. GUL. FAITHORNE  
AD VIVUM DEL. *Stipple.*

Vignette. Ins: *John Milton* [in facsimile of autograph] *Engraved for Ivimey's Life of Milton. New York, Daniel Appleton & Co . . . 1833. Printed by Illman & Pilbrow.*

$2\frac{1}{2} \times 2\frac{7}{8}$ .

From Ivimey's *Life of Milton*. 1833.

Reduced copy of portrait by Cochran (No. 71).

298 F. HALPIN. VERTUE. *Line and Stipple.*

Portrait in oval, surrounded by single

PORTRAITS

line. Below, Milton's autograph, in facsimile.

$4\frac{3}{8} \times 3\frac{3}{8}$ .

A copy of the Edwards portrait of 1835 (No. 136).

299 Same plate. Proof on India paper, before all letters.

300 ENGRAVED BY O. PELTON. *Stipple.*

Portrait in oval, within rectangle. Ins: *John Milton. From a Miniature of the same size by Faithorne, Anno 1667, in the possession of William Falconer Esq. Lowell. [Mass.] Published by Daniel Bixby & Co.*

$4\frac{3}{8} \times 3\frac{1}{2}$ .

A copy of the portrait by Woolnoth (No. 258).

The same plate occurs in P. W. Boston, Hilliard, Gray & Co. 1836. 2 vols.

300a O. PELTON Sc. *Stipple.*

Plate divided into twenty small rectangles, each containing a portrait of a general, writer, or statesman. The third portrait in the second row is Milton.

$5\frac{9}{16} \times 3\frac{9}{16}$ .

301 ENGRAVED BY W. HOOGLAND. PAINTED BY SAMUEL COOPER. *Line.*

Portrait in oval against pillar in rectangle. Below, vignette of the Temptation. Ins:



OF MILTON

*Milton. Published by Samuel Walker  
(Harlem Place) Washington Street Boston.*

Stauffer: 1427.

$4\frac{1}{2} \times 3\frac{5}{16}$ .

A copy of the portrait by Sharp (No. 228).

302 Same plate, without publisher's inscription.

From P. L. Boston, published by Phillips  
and Sampson, 1848.

303 ANON. *Line and Stipple.*

Portrait in oval, surrounded by indicated  
frame. Ins: *John Milton* [in facsimile of  
autograph].

$2\frac{7}{8} \times 2\frac{1}{2}$ .

From P. W. Boston, Little, Brown & Co.,  
1853.

A copy of the portrait by Robinson (No. 68).  
Copies on India paper exist.

304 D. L. GLOVER SC. *Stipple.*  
Vignette.

$2\frac{1}{2} \times 2\frac{1}{2}$ .

From P. W. Boston, Phillips, Sampson & Co.  
1854. 2 vols.

Of the so-called Faithorne miniature type.

305 ANON. *Stipple.*

Portrait in rectangle, surrounded by three  
lines. Ins: *John Milton.*

$4\frac{1}{16} \times 3$ .

Of the Cooper miniature type.

306 ANON. *Line and Stipple.*

Octagonal portrait. Ins: *John Milton*

PORTRAITS

[in facsimile of autograph] *Born 1608.—  
Died, 1674.*

$3\frac{3}{4} \times 2\frac{5}{8}$ .

Of the Vertue (1725) type.

307 Same plate, printed with tinted background.

308 ANON.

*Stipple.*

Vignette. Ins: *Milton.*

$2\frac{1}{2} \times 2$ .

Of the Faithorne miniature type.

309 ENG<sup>D</sup> BY H. B. HALL & SONS, 62 FULTON  
ST<sup>R</sup> N. Y. *Stipple.*

Seven portraits in ovals, the top one being John Milton. The others are Edmund Burke, Joseph Addison, John Locke, Lord Camden, Lord Chatham, and Sir Isaac Newton.

$2\frac{1}{8} \times 1\frac{11}{16}$  (full plate  $8\frac{1}{4} \times 5$ ).

Engraved between 1866 and 1869. Of the Faithorne miniature type.

310 ANON. [PROBABLY H. WRIGHT SMITH].

*Stipple.*

Vignette. No inscription.

$3 \times 2\frac{3}{4}$ .

From Smith's *Milton*. Boston, Ticknor & Fields, c. 1864-65.

Clearly taken from the Vertue-Gardiner portrait (No. 124).

311 Same plate. Impression on India paper.

OF MILTON

312 ANON (PROBABLY J. C. BUTTRE). *Stipple.*  
 Portrait in rectangle. Ins: *John Milton.*  
 $3\frac{3}{8} \times 2\frac{1}{2}$ .  
 Copy of the Cooper-Watson portrait (No. 213).

313 Same plate. Impression on India paper.

314 C. BURT, Sc. *Line.*  
 Vignette. Ins: *Milton.*  
 $3\frac{3}{8} \times 3\frac{1}{2}$ .  
 Of the Vertue (1725) type.

315 ENG<sup>D</sup> BY J. S. KING, N. Y. *Line and Stipple.*  
 Vignette. Ins: *Jo: Milton* [facsimile of  
 autograph] *J. B. Ford & C<sup>o</sup> New York.*  
 $4\frac{1}{4} \times 3\frac{1}{2}$ .

The same plate occurs with the publisher's  
 name, Fords, Howard & Hulbert. It is a copy of  
 the portrait by Henry Cook (No. 62).

316 ENG<sup>D</sup> BY H. B. HALL & SONS, N. Y. *Line and Stipple.*  
 Vignette. Ins: *Jo: Milton* [in facsimile  
 of autograph] *New York, Dodd, Mead &*  
*Company.*

$4\frac{1}{16} \times 4$ .  
 From *Library of Religious Poetry.* New  
 York, 1882.

Of the Faithorne miniature type.

317 Same plate, without inscription save fac-  
 simile of autograph.

318 Same plate. Impression on India paper.

PORTRAITS

Engraver's inscription below the facsimile of autograph.

- 319 [G. MERCIER.] *Etching.*  
Vignette. Proof of finished plate.

$3\frac{1}{16} \times 2\frac{13}{16}$ .

Copy of the portrait by Faithorne, 1670, published by the Grolier Club in its edition of Milton's *Areopagitica*, 1890.

- 320 Same plate. First state, with the etcher's name scratched on the plate.

- 321 Steel-faced copper plate of the above, framed with two early impressions before the etcher's name was erased.

- 322 ANON. *Stipple.*

Portrait in oval, within rectangle. Ins: *D. Appleton & Company. John Milton* [in facsimile of autograph].

$4\frac{1}{4} \times 2\frac{15}{16}$ .

From P. W. New York, Appleton & Co. 1894.  
Of the Faithorne miniature type.

- 323 ANON. *Line and Stipple.*

Vignette. Ins: *Aet. 21. John Milton*. [in facsimile of handwriting].

$3\frac{1}{4} \times 2\frac{1}{2}$ .

From P. W. Boston and New York, Houghton, Mifflin & Co. 1899.

Of the Onslow type.

- 324 Same plate. An earlier impression.

- 325 MARSH, JOHN FITCHETT. On the Engraved Portraits and Pretended Portraits of Milton.

From the *Transactions of the Historic Society of Lancashire and Cheshire*. 1860. Vol. 12.

The leaves have been inlaid to make a volume of folio size, and extra-illustrated with facsimiles, views, an original drawing by Vertue, and the following forty-two engraved portraits of Milton: Nos. 1, 3, 5, 9, 13, 17, 18, 24, 34, 36, 37, 38, 39, 41, 42, 47, 59, 82, 108, 111, 113, 116, 118, 121, 124, 142, 173, 176, 178, 181, 182, 184, 187, 188, 205, 208, 210, 218, 235, 239, 243, and 246. All of these portraits, with the exception of Nos. 116, 142, 187, 218, and 239 appear elsewhere in the exhibition.

- 326 MILTON TERCENTENARY. The Portraits, Prints, and Writings of John Milton Exhibited at Christ's College, Cambridge, 1908. Square octavo. 168 pp., portraits, facsimiles.

- 327 G. H. BOUGHTON's sketch in oils for his larger Milton picture.

- 328 Portrait in water-colors, similar to No. 60.

- 329 Photograph of the so-called "Hobart Drawing." Ins: *John Milton. By Faithorne. The Property of Mr. Edward Moore . . . Published by The Arundel Society.*

- 330 Small bronze bust, similar to the Rysbrack bust.

Height, exclusive of pedestal, 9 inches.

ADDENDUM

330a I WOOD SCULP. GUL<sup>s</sup> GREEN IUN<sup>r</sup>  
DELIN.

Portrait medallion. Ins: *Iohannes Mil-*  
*tonus.*

M: 132. Not seen by C.

Vignette on title-pages of Dobson's translation  
of P. L. 1750-53. 2 vols.

## POETICAL WORKS.

- 331 M<sup>r</sup> WILLIAM SHAKESPEARES COMEDIES, HISTORIES, AND TRAGEDIES . . . The second Imprefion. *London, Printed by Tho. Cotes, for Robert Allot . . . 1632.* Folio. Second edition.

Containing *An Epitaph on the admirable Dramaticke Poet, W. Shakespeare*, beginning "What neede my Shakespeare for his honour'd bones." Milton's first appearance in print.

- 332 A MASKE PRESENTED AT LUDLOW CASTLE, 1634 . . . *London, Printed for Humphrey Robinson, at the signe of the Three Pidgeons in Pauls Church-yard. 1637.* Quarto. First edition.

Collation: A, two leaves; B-E, in fours; F, two leaves.

Milton's first published work. The name *Comus*, by which the poem is best known, does not appear in the title of this edition, nor in the collected editions of the author's poems published in 1645 and 1673. The music was composed by Henry Lawes, who published the work, without Milton's name, in consequence of many requests for copies.

- 333 JUSTA EDUARDO KING NAUFRAGO, ab Amicis moerentibus, amoris & *μνείας χάριν*. . . *Cantabrigiae: Apud Thomam Buck,*



EARLY EDITIONS

& *Rogorum Daniel* . . . 1638. Quarto.  
First edition.

Collation: A-D, in fours; E, six leaves;  
F-I2, in fours.

A collection of memorial verses by the friends of Edward King, who was drowned while crossing the Irish seas in 1637. There are twenty-three tributes in Latin and Greek, and thirteen in English, preceded by a new title-page. The last poem in the book is Milton's *Lycidas*, signed with the initials "J. M."

- 334 POEMS OF MR. JOHN MILTON, Both English and Latin . . . *London, Printed by Ruth Raworth for Humphrey Moseley, and are to be sold at the signe of the Princes Arms in Pauls Church-yard.* 1645. Octavo.  
First edition.

Collation: a, four leaves; A-H4, in eights;  
A-F4, in eights.

Facing the title is the portrait engraved by Marshall, described in No. 33.

The work contains all the poems written by Milton up to the date of its publication, with the exception of those *On the death of a fair infant* and *At a vacation exercise in the Colledge*, both of which appear in the second edition. With the exception of *Lycidas* and *Comus*, and the epitaph on Shakespeare, all the pieces were printed here for the first time.

- 335 Another copy.

- 336 Another copy, with slight change in the imprint, "*S. Pauls*" Church-yard.

OF MILTON

- 337 POEMS, &c. UPON SEVERAL OCCASIONS. By Mr. John Milton . . . With a small Tractate of Education To Mr. Hartlib. *London, Printed for Tho. Dring at the Blew Anchor . . . 1673.* Octavo. Second edition.

Collation: A, four leaves; A-S, in eights.

In addition to all that was published in the first edition, a number of poems are printed here for the first time. The tract *Of Education* was first published as a separate piece in 1644.

- 338 Another copy.

- 339 Another copy, with variation in the imprint, *Printed for Tho. Dring at the White Lion . . .*

- 340 LAWES, HENRY AND WILLIAM. Choice Psalmes put into Musick . . . *London, Printed by James Young, for Humphrey Moseley . . . 1648.* Quarto. First edition. Four parts (Cantus Primus, Cantus Secundus, Bassus, and Thorow Base), portrait of Charles I on verso of title of Parts 1-3.

On the verso of signature a in each part are Milton's verses *To my Friend Mr Henry Lawes*, beginning "Harry, whose tunefull and well measur'd song," which appear here for the first time.

- 341 PARADISE LOST. A Poem Written in Ten Books By John Milton. Licens'd and Entered according to Order. *London Printed,*

EARLY EDITIONS

*and are to be sold by Peter Parker under Creed Church neer Aldgate; And by Robert Boulter at the Turks Head in Bishopsgate-street; and Matthias Walker, under St. Dunstons Church in Fleet-street, 1667. Quarto. First edition (first title-page).*

Collation: Two leaves without signatures; A-Z and A-Vv2, in fours.

Bibliographers have recognized eight distinct issues of this first edition of *Paradise Lost*, the more important variations of which consist in changes in the title-pages. The text of the poem is identical in all cases with the exception of a few typographical errors which were corrected as the work went through the press.

The so-called fifth and sixth issues mentioned by Lowndes have not appeared in modern times, notwithstanding diligent search, and consequently we do not recognize them.

It has been supposed that the sale of the book was so slow that the publishers found it necessary to stimulate the demand by printing new titles and conveying the impression of new editions. A more plausible theory would be that the whole edition was printed at the same time, but without title-page, which was set up and printed only as purchasers were found for portions of the edition, and that the imprint was changed to agree with the names of such purchasers.

342 Another copy, with Dryden's lines inscribed in his own handwriting.

343 PARADISE LOST . . . *London Printed, and are to be sold by Pater Parker . . . 1667. Quarto. First edition (second title-page).*

The collation is exactly the same as that of the first issue, the only difference between the two issues lying in the size of the type in which the

name of the author is printed on the title-pages, that of the second being about half the size of the first. Indeed, there seems to be no good reason why one of the issues of 1667 should be placed before the other in point of time.

344 Another copy.

345 PARADISE LOST. A Poem In Ten Books. The Author J. M. . . . *London, Printed, and are to be sold by Peter Parker . . . 1668.* Quarto. First edition (third title-page).

The text is identical with that of the two earlier issues, the slight differences in the title-pages being easily noted. A slight variation of this title exists in which there is no period after the word "Books."

346 Another copy.

347 PARADISE LOST. A Poem In Ten Books. The Author John Milton. *London, Printed by S. Simmons, and are to be sold by S. Thomson at the Bishops-Head in Duck-lane, H. Mortlack at the White Hart in Westminster Hall, M. Walker under St. Dunstons Church in Fleet-street, and R. Boulter at the Turks-Head in Bishops-gate street, 1668.* Quarto. First edition (fourth title-page).

Collation: One leaf without signature; A and a, four leaves each; A-Z and Aa-Vv2, in fours.

## EARLY EDITIONS

The changes in the title-page are apparent, the fleur-de-lis ornament being substituted for the *Licenced*, etc., the full name of the author being restored, and the names of the booksellers being changed. The name of S. Simmons as the printer appears here for the first time.

The most important change consists, however, in the addition of seven preliminary leaves, containing the address of *The Printer to the Reader, The Argument, The Verse*, and the *Errata*. The address of the printer is here in three lines, whereas in a later issue of the same title-page the address is in five lines.

348 Another copy.

349 PARADISE LOST . . . *London, Printed by S. Simmons, and are to be sold by T. Helder at the Angel in Little Brittain. 1669.* Quarto. First edition (so-called seventh title-page; believed by us to be the fifth).

The collation is the same as that of the fourth issue, and the text of the title is the same. The imprint is again changed, and the fleur-de-lis ornament is dropped.

350 Another copy.

351 PARADISE LOST . . . *London, Printed by S. Simmons . . . 1669.* Quarto. First edition (so-called eighth title-page; believed by us to be the sixth).

While the signatures remain the same as in the preceding number, the preliminary leaves have been reprinted, and the address of "The Printer to the Reader" has been omitted. The changes in the title-page are slight. *London* in the imprint

OF MILTON

is in smaller characters, a comma is added after the name of T. Helder, and the word *Angel* has been put in italics.

- 352 PARADISE LOST. A Poem In Twelve Books. The Author John Milton. The Second Edition Revised and Augmented by the same Author. *London, Printed by S. Simmons next door to the Golden Lion in Aldersgate-street, 1674.* Octavo. Second edition.

Collation: A, four leaves; B-Y7, in eights.

Facing the title is the portrait engraved by W. Dolle. (See No. 41.)

The number of books in the poem has been increased from ten to twelve by dividing Books VII and X into two each. Three new lines are added to the beginning of Book VIII, and five new ones to Book XII. The *Argument* is also divided and the separate parts prefixed to the books to which they severally apply.

- 353 Another copy.

- 354 PARADISE LOST . . . The Author John Milton. The Third Edition . . . *London, printed by S. Simmons . . . 1678.* Octavo. Third edition.

Collation: A, four leaves; B-U and X-Y, in eights.

The portrait by Dolle appears again in this edition.

- 355 Another copy.

EARLY EDITIONS

- 356 PARADISE LOST . . . The Authour John Milton. The Fourth Edition, Adorn'd with Sculptures. *London. Printed by Miles Flefher, for Jacob Tonfon . . . M DC LXXXVIII.* Folio. Fourth edition.

Collation: A, two leaves; B-Z and Aa-Yy<sup>2</sup>, in fours; Zz and Aa, two leaves each.

The title is preceded by the portrait engraved by R. White (see No. 42).

This is the first folio edition and the first to be illustrated; besides the portrait there are twelve full-page copperplates, most of them engraved by M. Burgesse, or Burger. That Tonson was especially proud of this publication is proved by his portrait, painted by Kneller, in which he holds the book conspicuously in his hand.

Copies exist "Printed by Miles Flefher, for Richard Bentley," etc.

Some copies were printed on large paper.

- 357 Another copy.

- 358 Another copy, on large paper.

- 359 PARADISE LOST . . . The Fifth Edition, Adorn'd with Sculptures. *London. Printed for Jacob Tonfon . . . M DC XC II.* Folio. Fifth edition, second issue.

The portrait and plates are the same as in the fourth edition. This copy contains also the third edition of *Paradise Regained*, with *Samson Agonistes*, 1688.

- 360 PARADISE LOST . . . The Seventh Edition, Adorn'd with Sculptures. *London. Printed*



OF MILTON

for *Jacob Tonson . . . 1705*. Octavo.  
Seventh edition.

Facing the title is a portrait by Vertue (see No. 43). The plates are reduced copies of those of 1688, reversed.

361 PARADISE LOST . . . The Eighth Edition  
. . . *London. Printed for Jacob Tonson . . . 1707*. Octavo. Eighth edition.

The portrait and plates are the same as in the preceding.

362 PARADISE LOST . . . The Ninth Edition,  
Adorn'd with Sculptures. *London: Printed  
for Jacob Tonson . . . MDCCCXI*. Duo-  
decimo. Ninth edition.

Facing the title is a portrait by Vertue (see No. 44). The plates are copies of the early ones still further reduced and again reversed.

363 Another copy.

364 PARADISE LOST . . . with *Paradise Re-  
gain'd . . . Dublin. Printed by and for  
George Grierson . . . 1724*. Small octavo.  
Called on separate title-page the eleventh  
edition.

Facing the title-page is the portrait by Gwim (see No. 49), and there are twelve folded plates by Gwim.

365 PARADISE LOST . . . The Twelfth Edition  
. . . *London: Printed for Jacob Tonson in  
the Strand. MDCCXXV*. Duodecimo.  
Twelfth edition.

EARLY EDITIONS

Facing the title-page is a portrait by Vertue (see No. 50), and the twelve plates are engraved by Fourdrinier.

- 366 PARADISE LOST . . . [Portrait] *Glasgow: Printed by Robert and Andrew Foulis, Printers to the University, M.DCC.LXX. Folio.*

The portrait on the title-page is the one described in No. 58.

- 367 PARADISE LOST . . . *London, Printed for T. Parsons . . . 1796. Octavo. Two volumes.*

The title-page has the vignette portrait by Ridley, described in No. 117. There are plates after designs by Corbould and Singleton.

- 368 MILTON'S PARADISE LOST . . . [Vignette] *London. Printed by C. Whittingham . . . for T. Heptinstall . . . 1799. Octavo.*

Facing the title-page is a portrait by Holl (see No. 151), and there are twelve plates after designs by Burney.

- 369 PARADISE LOST . . . *London: Printed for J. Johnson . . . 1808. Octavo.*

Facing the title is a variety of the portrait by William Sharp (see No. 230), and there are plates after Fuseli and Hamilton.

- 370 THE PARADISE LOST OF MILTON. With Illustrations by John Martin. *London: Printed for Henry Washbourne & Co . . . MDCCLIII.*

OF MILTON

There are twenty-four plates in mezzotint by John Martin.

- 371 PARADISE LOST . . . The Text exactly reproduced from the first edition of 1667. *London Basil Montagu Pickering . . . 1873. Quarto.*
- 372 PARADISE LOST . . . Being a facsimile reproduction of the First Edition . . . *London: Elliot Stock . . . 1877.*
- 373 'T PARADYS VERLOOREN . . . *Te Haarlem, By Geertruyd van Kessel, 1728. Quarto. Second Dutch edition.*
- 373a PARADISUS AMISSUS . . . LATINE REDDITUM A GUILIELMO DOBSON . . . [Portrait] *Oxonii, E Theatro Sheldoniano MDCCL[-LIII]. Quarto. Two volumes in one.*
- The portrait on the title-page is the one by Wood described in No. 330a.
- 374 LE PARADIS PERDU . . . *A Londres, Chez Jos. de Boffe . . . et à Paris . . . 1792. Folio. Two volumes.*
- There are twelve plates after designs by Schall, printed in color.
- 375 PARADISE REGAIN'D. A Poem. In IV Books. To which is added Samson Agonistes. The Author John Milton. *London,*

EARLY EDITIONS

*Printed by J. M. for John Starkey . . . MDCLXXI. Octavo. First edition.*

Collation: A, two leaves; B-O, in eights; P, four leaves.

376 Another copy.

377 PARADISE REGAIN'D . . . *London, Printed for John Starkey . . . MDCLXXX. Octavo. Second edition.*

Collation: A-I4, in eights.

378 Another copy.

379 PARADISE REGAIN'D . . . To which is added Samson Agonistes . . . *London, Printed by R. E. and are to be sold by Randal Taylor . . . MDC LXXXVIII. Folio. Third edition.*

Collation: A-R, in twos; A-H, in fours.  
Bound with No. 359.

380 PARADISE REGAINED . . . To which is added Samson Agonistes, and Poems upon several Occasions. With a Tractate of Education . . . The Fifth Edition. Adorn'd with Cuts. *London: Printed for J. Tonson . . . 1713. Duodecimo.*

Prefixed to this edition is the portrait by Van der Gucht copied from the Marshall (see No. 36). This is the first illustrated edition of *Paradise Regained*.

- 381 PARADISE REGAINED . . . *London: Printed for a Company of Stationers. MDCCXXXIX. Duodecimo.*

There are plates engraved by Lightbody.

- 382 PARADISE LOST [and Paradise Regained, Samson Agonistes, and Poems upon Several Occasions] . . . A New edition, With Notes . . . by Thomas Newton, D. D. . . . *London: Printed for J. and R. Tonson and S. Draper in the Strand. MDCCXLIX [-LII]. Quarto. Three volumes.*

The frontispieces of the volumes are three portraits by Vertue (see Nos. 11, 47, and 238). The plates are after designs by Hayman, engraved by Ravenet and Grignon.

- 383 PARADISE LOST [and Paradise Regained, Samson Agonistes and Poems upon Several Occasions] . . . From the Text of Thomas Newton, D. D. *Birmingham: Printed by John Baskerville, for J. and R. Tonson, in London. MDCCLX. Octavo. Two volumes.*

- 384 THE POETICAL WORKS OF JOHN MILTON. With a Life of the Author, by William Hayley . . . *London: Printed by W. Bulmer and Co . . . for John and Josiah Boydell, and George Nicol . . . 1794 [-97]. Folio. Three volumes.*

The first volume contains the three portraits engraved by Gardiner (see Nos. 5, 24, and 124). The plates are after designs by Westall.

EARLY EDITIONS

- 385 THE POETICAL WORKS OF JOHN MILTON . . . *London, William Pickering, 1832.* Duodecimo. Three volumes. (The Aldine Edition of the British Poets.)

Edited by the Rev. John Mitford. In the first volume is the portrait by Robinson (see No. 68).

- 386 THE POETICAL WORKS OF JOHN MILTON. Edited by Sir Egerton Brydges, Bart. With imaginative illustrations by J. M. W. Turner . . . *London: John Macrone . . . MDCCCXXXV.* Octavo. Six volumes.

Facing the title of the first volume is the portrait by Edwards (see No. 136, etc.), and in the fourth volume is the Edwards portrait, No. 28.

- 387 PARADISE LOST . . . *London: Printed for Joseph Wenman . . . MDCCLXXXI.* Duodecimo. Three parts. Frontispieces.

These small pamphlets with covers of marbled paper form Vols. 19-21 of *The Poetical Magazine*, or *Parnassian Library*, published weekly at sixpence a part, and attest the popularity which the work had attained in the late eighteenth century.

EARLY AMERICAN EDITIONS OF THE  
POETICAL WORKS.

- 388 PARADISE LOST . . . With the Life of Milton. By Thomas Newton . . . [and Paradise Regained, Samson Agonistes and Poems on Several Occasions]. *Philadelphia: Printed by Robert Bell, in Third-*

OF MILTON

*Street. MDCCLXXVII.* Octavo. First American edition. Two volumes.

Facing the title of *Paradise Lost* is the portrait by Norman (see No. 285).

389 THE POETICAL WORKS OF JOHN MILTON. From the Text of Doctor Newton . . . *Printed at Springfield, Massachusetts, by James R. Hutchins, for Ebenezer Larkin, Cornhill, and E. & S. Larkin, State-Street, Boston. MDCCXCIV.* Duodecimo. Two parts in one volume.

390 THE POETICAL WORKS OF JOHN MILTON . . . *New York: Published by J. Forbes & Co . . . 1815.* Sixteenmo. Three volumes.

Facing the title-page of the first volume is the portrait by Anderson, described in No. 289. The illustrations are woodcuts by Anderson.



## PROSE WORKS.

- 391 OF REFORMATION TOUCHING CHVRCH-DISCIPLINE IN ENGLAND . . . *Printed for Thomas Vnderhill 1641.* Quarto. First edition.

Collation: A, two leaves; B-M, in fours; N, one leaf.

This is claimed to be the first of Milton's prose works. It and the four following numbers are his contributions to the dispute between Joseph Hall, Bishop of Exeter, his son Robert, and Archbishop Ussher on the one side, and the five ministers whose united initials formed the name "Smectymnuus," on the other side. The works are arranged in the order in which they appeared between May, 1641, and March or April, 1642.

- 392 OF PRELITICAL EPISCOPACY . . . *London, Printed by R. O. & G. D. for Thomas Vnderhill . . . 1641.* Quarto. First edition.

Collation: One leaf without signature; A-C, in fours.

- 393 ANIMADVERSIONS UPON THE REMONSTRANTS DEFENCE, AGAINST SMECTYMNUS. *London, Printed for Thomas Vnderhill . . . 1641.* Quarto. First edition.

Collation: One leaf without signature;

OF MILTON

B-F, in fours; G, two leaves; H-K2, in fours.

Several controversial pamphlets are bound with this copy.

- 394 THE REASON OF CHURCH-GOVERNEMENT URG'D AGAINST PRELATY BY MR. JOHN MILTON. In two Books. *London, Printed by E. G. for Iohn Rothwell . . . 1641.* Quarto. First edition.

Collation: One leaf without signature; A-G, in fours; H, five leaves.

Bound with No. 395.

- 395 AN APOLOGY AGAINST A PAMPHLET CALL'D A MODEST CONFUTATION OF THE ANIMADVERSIONS UPON THE REMONSTRANT AGAINST SMECTYMNUS. *London, Printed by E. G. for Iohn Rothwell . . . 1642.* Quarto. First edition.

Collation: One leaf without signature; A-H2, in fours.

A portion of the edition was reissued in 1654 with a new ornamental title-page, as follows: *An Apology For Smectymnus With The Reason Of Church-Government. By John Meltom, Gent. London, Printed for Iohn Rothwell, at the Fountain and Beare in Cheapside, 1654.*

Bound with this copy are *The Reason of Church-governement*, 1641, *Divorce*, 1645 (fourth edition), *Colasterion*, 1645, *Tetrachordon*, 1645, and *The Tenure of Kings*, 1650.

- 396 THE DOCTRINE AND DISCIPLINE OF DIVORCE; Restor'd To The Good Of Both

Sexes, From the bondage of Canon Law, and other miſtakes, to Chriſtian freedom, guided by the Rule of Charity . . . *London, Printed by T. P. and M. S. In Goldſmiths Alley. 1643.* Quarto. First edition.

Collation: A, two leaves; B-G, in fours; HI.

This first edition does not contain the four pages of admonition to Parliament, found in the later editions. Copies often lack the leaf HI, containing omitted passages.

- 397 THE DOCTRINE & DISCIPLINE OF DIVORCE: Reſtor'd to the Good of both Sexes . . . to the true meaning of Scripture in the Law and Goſpel compar'd . . . Now the ſecond time reviſ'd and much augmented. In Two Books: To the Parliament of England with the Aſſembly. The Author J. M. . . . *London, Imprinted in the yeare 1644.* Quarto. Second edition.

Collation: A-MI, in fours.

Containing the ſame matter as the firſt edition, with additions, including the admonition to Parliament. Copy containing manuſcript corrections, poſſibly in Milton's handwriting.

- 398 THE DOCTRINE & DISCIPLINE OF DIVORCE . . . Now the ſecond time reviſ'd and much augmented . . . The Author I. M. . . . *London: Imprinted in the yeare 1645.* Quarto. Third edition. (?)

Collation: A-MI, in fours.

OF MILTON

Of the two editions published in 1645 there is nothing to indicate which is the earlier. Both of them, as well as the second edition, have the statement on the title-page: "Now the second time revised," etc., evidently due to the fact that each was slavishly copied from a previous edition, without attempt at correction, and the books are almost paginary reprints, one of the other, generally repeating the same errors, though noted in the errata.

399 Another copy.

400 THE DOCTRINE AND DISCIPLINE OF DIVORCE . . . The Author J. M. . . . *London, Imprinted In the Year 1645.* Quarto. Fourth edition. (?)

Collation: A-M<sub>2</sub>, in fours.

Bound with No. 395.

401 THE IVDGEMENT OF MARTIN BUCER, CONCERNING DIVORCE . . . *London, Printed by Matthew Simmons, 1644.* Quarto. First edition.

Collation: A-E, in fours; F, one leaf.

402 AREOPAGITICA; A Speech Of Mr John Milton For the Liberty of Vnlicenc'd Printing, To the Parliament of England . . . *London, Printed in the Yeare, 1644.* Quarto. First edition.

Collation: A-F<sub>1</sub>, in fours.

Milton's protest against an ordinance of Parliament passed in June, 1643, for the purpose of

EARLY EDITIONS

restraining unlicensed printing, called for in part by the general neglect on the part of authors (including Milton himself) to comply with the law requiring new publications to be entered at Stationers' Hall. This "most close, conclusive, comprehensive, and decisive vindication of the liberty of the press" is the only one of the author's prose works which has retained its popularity.

- 403 AREOPAGITICA . . . *New York The Grolier Club MDCCCXC*. Octavo.

The frontispiece is the etching by Mercier, the plate and proofs of which are shown in Nos. 319-21.

- 404 Another copy, printed on vellum.

- 405 COLASTERION: A Reply To A Nameless Answer Against The Doctrine and Discipline of Divorce . . . By the former Author, J. M. . . . *Printed in the Year, 1645*. Quarto. First edition.

Collation: One leaf without signature; B-E2, in fours.

Bound with No. 395.

- 406 TETRACHORDON: Expositions Upon The Foure chief places in Scripture, which treat of Mariage, or nullities in Mariage . . . By the former Author J. M. *London: Printed in the yeare 1645*. Quarto. First edition.

Collation: A-O, in fours.

This work and *Colasterion* appeared upon the same day, March 4, 1645.

- 407 THE TENURE OF KINGS AND MAGISTRATES  
 . . . The Author, J. M. *London, Printed  
 by Matthew Simmons, at the Gilded Lyon*  
 . . . 1649. Quarto. First edition.

Collation: A-E, in fours; F, two leaves.

This tract was omitted from all the editions of Milton's prose works until that of 1806, as the nature of its contents would have made its possession a treasonable offence after the Restoration.

- 408 THE TENURE OF KINGS AND MAGISTRATES  
 . . . Published now the second time with  
 some additions, and many Testimonies . . .  
 The Author, J. M. *London, Printed by  
 Matthew Simmons, nextdoore to the Gil-  
 Lyon* . . . 1650. Quarto. Third edition.

Collation: A-H<sub>3</sub>, in fours.

Although stated in the title to be the second, this is really the third edition. The second, containing several pages of new matter, appeared in 1649.

Bound with No. 395.

- 409 ΕΙΚΟΝΟΚΛΑΣΤΗΣ In Answer To a Book  
 Intitl'd ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ, The Portrature  
 of his Sacred Majesty in his Solitudes and  
 Sufferings. The Author I. M. . . . Pub-  
 lished by Authority. *London, Printed by  
 Matthew Simmons* . . . 1649. Quarto.  
 First edition.

Collation: One leaf without signature;  
 B-Z and Aa-Ii, in fours; Kk, two leaves.

*Eikonoklastes* was written, as the title indi-

EARLY EDITIONS

cates, in answer to the book entitled *Eikon Basilike*, believed at the time to have been written by Charles I, though John Gauden is now known to have been its author. After the Restoration Milton's work was ordered by the House of Commons to be burned by the common hangman, together with his *Pro Populo Anglicano Defensio*.

410 Another copy.

411 ΕΙΚΟΝΟΚΛΑΣΤΗΣ . . . By John Milton . . .  
*Amsterdam, Printed in the Year, 1690.*  
Octavo. Third edition.

Collation: A-O, in eights.

This edition contains an *Advertisement*, stating that Charles I was not the author of *Eikon Basilike*.

412 JOANNIS MILTONI ANGLI PRO POPULO ANGLICANO DEFENSIO CONTRA CLAUDII ANONYMI, ALIAS SALMASII, DEFENSIONEM REGIAM. *Londini, Typis Du Gardianis. Anno Domini 1651.* Quarto.

Collation: A, two leaves; B-Ff, in fours.

One of the seven distinct editions of this work issued in 1651. There is nothing to indicate the order in which they were published. All bear the Latin imprint of William Dugard, as do the two editions issued in 1652. The work appeared first in 1650.

412a Another of the editions of 1651. Oliver Cromwell's copy with his autograph.



OF MILTON

- 413 A DEFENCE OF THE PEOPLE OF ENGLAND, By John Milton: In Answer to Salmasius's Defence of the King. *Printed in the Year 1692.* Octavo. First edition.

Collation: A and a, eight leaves each; B-R<sub>4</sub>, in eights.

This first translation of Milton's *Pro Populo Anglicano Defensio* is said to have been made by a Mr. Washington of the Temple. It is thought to have been printed at Amsterdam.

- 414 A TREATISE OF CIVIL POWER IN ECCLESIASTICAL CAUSES . . . The Author J. M. *London, Printed by Tho. Newcomb, Anno 1659.* Duodecimo. First edition.

Collation: A-D, in twelves.

- 415 Another copy.

- 416 BRIEF NOTES UPON A LATE SERMON, Titl'd, The Fear of God and the King . . . By Matthew Griffith, D. D. . . . Wherin many Notorious Wrestings of Scripture, and other Falfities are observd by J. M. *London, Printed in the Year 1660.* Quarto. First edition.

Collation: A and B, four leaves each.

- 417 ACCEDENCE COMMENC'T GRAMMAR, Supply'd with sufficient Rules, For the use of such as, Younger or Elder, are desirous . . . to attain the Latin Tongue . . . By

EARLY EDITIONS

J. M. *London, Printed by S. Simmons . . . 1669.* Duodecimo. First edition.

Collation: A-CII, in twelves.

Copies occur with full name of the author instead of the initials on the title, which is also differently set up.

- 418 THE HISTORY OF BRITAIN, That part especially now call'd England . . . Collected out of the antientest and best Authours thereof by John Milton. *London, Printed by J. M. for James Allestry . . . MDCLXX.* Quarto. First edition.

Collation: One leaf without signature; B-Z and Aa-Zz, in fours; Aaa, two leaves.

Facing the title is the portrait of Milton engraved by Faithorne (see No. 37).

In all early editions of this work there are certain parts of the text of the third book, as written by Milton, omitted "out of tendernefs to a Party." These omissions were printed in 1681 under the title of *Mr. John Milton's Character Of The Long Parliament.*

Second and third editions appeared in 1677 and 1695.

- 419 Another issue, with a new title-page with different spacing, and the imprint reading *Printed by J. M. for Spencer Hickman . . . MD.CLXXI.*

- 420 JOANNIS MILTONI ANGLI, Artis Logicae Plenior Institutio, Ad Petri Rami Methodum concinnata . . . Libris Duobus. *Lon-*

OF MILTON

*dini, Impensis Spencer Hickman . . . 1672.*  
Duodecimo. First edition.

Collation: A, ten leaves; B-L6, in twelves.

Facing the title is the portrait of Milton engraved by W. Dolle (see No. 41).

It is stated by Lowndes and by the *Dictionary of National Biography* that the first edition of this work was published in 1670, but this is thought to be an error.

421 JOANNIS MILTONII ANGLI, Epistolarum Familiarium Liber Unus . . . *Londini, Impensis Brabazoni Aylmeri . . . An. Dom. 1674.*  
Octavo. First edition.

Collation: A-K7, in eights.

422 A BRIEF HISTORY OF MOSCOVIA: And Of other less-known Countries lying eastward of Ruffia as far as Cathay. Gather'd from the Writings of several Eye-witnesfes. By John Milton. *London, Printed by M. Flesher, for Brabazon Aylmer . . . 1682.*  
Octavo. First edition.

Collation: A, four leaves; B-G, in eights; H, seven leaves.

An *Advertisement* states that this work was written by the author's own hand before he lost his sight, and disposed of to be printed some time before his death: "But it being small, the Bookseller hop'd to have procured some other suitable Piece of the same Authour's to have joyn'd with it, or else it had been publish'd 'ere now."

423 LETTERS OF STATE, WRITTEN BY MR. JOHN MILTON, To most of the Sovereign Princes

EARLY EDITIONS

and Republicks of Europe . . . To which is added, An Account of his Life. Together with feveral of his Poems; And a Catalogue of his Works, never before Printed. *London: Printed in the Year, 1694.* Duodecimo. First edition.

Collation: A and a, twelve leaves each; b, six leaves; B-P, in twelves.

This translation of *Literae Pseudo-Senatus Anglicani*, 1676, is by Milton's nephew, Edward Phillips, who also wrote the life of Milton prefixed to it. Sonnets addressed to Cromwell, Fairfax, Vane, and Skinner appear here for the first time.

- 424 THE WORKS OF M<sup>R</sup> JOHN MILTON. *Printed in the Year MDCXCVII.* Folio. First collected edition of the prose works.

Not mentioned by early bibliographers. The collection is not complete, as it lacks *The History of Britain* and some of the smaller prose works.

- 425 A COMPLETE COLLECTION OF THE HISTORICAL, POLITICAL, AND MISCELLANEOUS WORKS OF JOHN MILTON, Both English and Latin, With som Papers never before Publifh'd . . . *Amsterdam, Finish'd in the Year M. DC. XC. VIII.* Folio. First complete collected edition of the prose works. Three volumes.

Facing the title of the first volume is the Faithorne portrait described in No. 38.

## MILTONIANA.

- 426 AN ARGUMENT OR, DEBATE IN LAW: Of The Great Question Concerning The Militia . . . By J. M. C. L. *London: Printed by Tho. Paine, and M. Simmons, for Tho. Vnderhill . . . 1642.* Quarto. First edition.

This is sometimes included in a collection of Milton's works on the authority of a note by the second Earl of Bridgewater, contained in a copy of the work in the Bridgewater Library, ascribing it to his authorship. Modern authorities credit it to John March.

- 427 LA SERRE, JEAN PAGET DE. *Le Miroir qui ne flatte point, dedié à leurs Majestez de la Grande Bretagne . . . Bruxelles, G. Schoevaerts, 1632.*

Portraits and plates on vellum, and contemporary embroidered binding ornamented with miniatures painted on vellum. Evidently the dedication copy to King Charles I and Queen Henrietta. On the title-page are the signatures of J. Brackley and Alice Egerton, who acted in *Comus* (see note in the book and No. 332), and for whom it was written. Probably this volume was presented to them by the King and Queen.

- 428 AN ANSWER TO A BOOK, Intituled, The Doctrine and Discipline of Divorce . . . *London, Printed by G. M. for William Lee . . . 1644.*

- 429 ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ. The Pourtraicture of His Sacred Maiestie In His Solitudes And Sufferings . . . M. DC. XLVIII. Octavo. First edition.

Collation: A, four leaves; B-S, in eights.

Believed at the time of its publication to have been written by Charles I, though John Gauden was probably its author. It was in answer to this that Milton wrote *Eikonoklastes* (see No. 409).

- 430 ΕΙΚΩΝ ΑΛΗΘΙΝΗ. The Pourtraiture Of Truths most sacred Majesty truly suffering, though not solely . . . *London printed by Thomas Paine . . . 1649. Quarto.*

Facing the title is a plate showing a hand drawing a curtain, with the words "Spectatum admissi risum teneatis" above, and below, lines beginning "The Curtain 's drawne."

- 431 ΕΙΚΩΝ Η ΙΗΣΤΗ or, The faithfull Pourtraicture of a Loyall Subject, in Vindication of ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ . . . *Printed in the Year, M. DC. LXIX. Quarto.*

An answer to the above.

Facing the title is a plate representing Charles I seated at a table, beside a drawn curtain, below which are lines in his favor also beginning "The Curtain 's drawne."

- 432 JANE, JOSEPH. ΕΙΚΩΝ ΑΚΛΑΣΤΟΣ. The Image unbroaken . . . *Printed Anno Dom. 1651. Quarto.*

An answer to Milton's *Eikonoklastes*.

MILTONIANA

- 433 [WAGSTAFFE, THOMAS.] A VINDICATION OF KING CHARLES THE MARTYR, Proving that His Majesty Was The Author of ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ . . . London, Printed for Joseph Hindmarsh . . . 1693. Octavo.

A second edition was published in 1697.

- 434 BY THE KING. A PROCLAMATION FOR . . . SUPPRESSING OF TWO BOOKS . . . by John Milton. London, Printed by John Bill . . . 1660. Broadside.

The books to be suppressed were Milton's *Eikonoklastes* and *Pro Populo Anglicano Defensio*.

- 435 J. V. VONDELS LUCIFER. Treurspel . . . 't Amsterdam, Voor Abraham de Wees . . . 1654. Quarto. First edition.

Collation: \*, \*\*, A-K, in fours.

Mr. George Edmundson has brought forth the theory (see next number) that Milton was influenced by this work in writing *Paradise Lost*, which did not appear until thirteen years later.

- 436 EDMUNDSON, GEORGE. Milton and Vondel: A Curiosity of Literature . . . London: Trübner & Co . . . 1885. Octavo.

- 437 PHILLIPS, EDWARD. Theatrum Poetarum, Or A Compleat Collection of the Poets . . . London, Printed for Charles Smith . . . M.DC.LXXV Duodecimo.

The criticisms on Shakespeare and Marlowe



MILTONIANA

are said to have been written by Milton, who was Edward Phillips's uncle. Sketch of Milton on p. 113.

- 438 ELLWOOD, THOMAS. *The History Of The Life Of Thomas Ellwood . . . Written by his own Hand . . . The Second Edition. London: Printed and Sold by the Assigns of J. Sowle . . . 1714. Octavo.*

Thomas Ellwood was Milton's Quaker friend who suggested the writing of *Paradise Regained* (see pp. 246-7).

- 439 THE SPECTATOR, Nos. 267, 273, 279, 285, 291, 297, 303, 309, 315, 321, 327, 333, 339, 345, 351, 357, 363 and 369. 1711-12. Folio. First edition.

This is the original appearance of Addison's *Notes upon the Twelve Books of Paradise Lost*.

- 440 ADDISON, JOSEPH. *Notes upon the Twelve Books of Paradise Lost. Collected from the Spectator . . . London: Printed for Jacob Tonson . . . MDCCXIX. Duodecimo. First edition in book form.*

A reprint of the preceding.

- 441 LATIN AND ITALIAN POEMS OF MILTON TRANSLATED INTO ENGLISH VERSE, and a Fragment of a Commentary on *Paradise Lost*, by the late William Cowper, Esqr. With a preface by the Editor, and Notes of various Authors . . . *Printed by J. Seagrave, Chichester, for J. Johnson . . . and R. H. Evans, . . London. 1808. Quarto.*

MILTONIANA

Facing the title is the portrait engraved in outline by Raimbach (see No. 192).

- 442 THE ORIGINAL MANUSCRIPT OF BOOK I OF PARADISE LOST, on thirty-three quarto pages, with the License on leaf at the beginning.

The manuscript passed from the hands of the Tonsons to the Baker family, whose connection with the original drawing of Milton has been several times mentioned. Corrections occur throughout and in the margins are the printer's marks for the division into sheets. It is without doubt the manuscript as dictated by Milton in his blindness.

- 442a JOHN MILTON'S COPY OF *Lycophronis Alexandra*, 1601, with his autograph and sixty critical annotations in his handwriting.

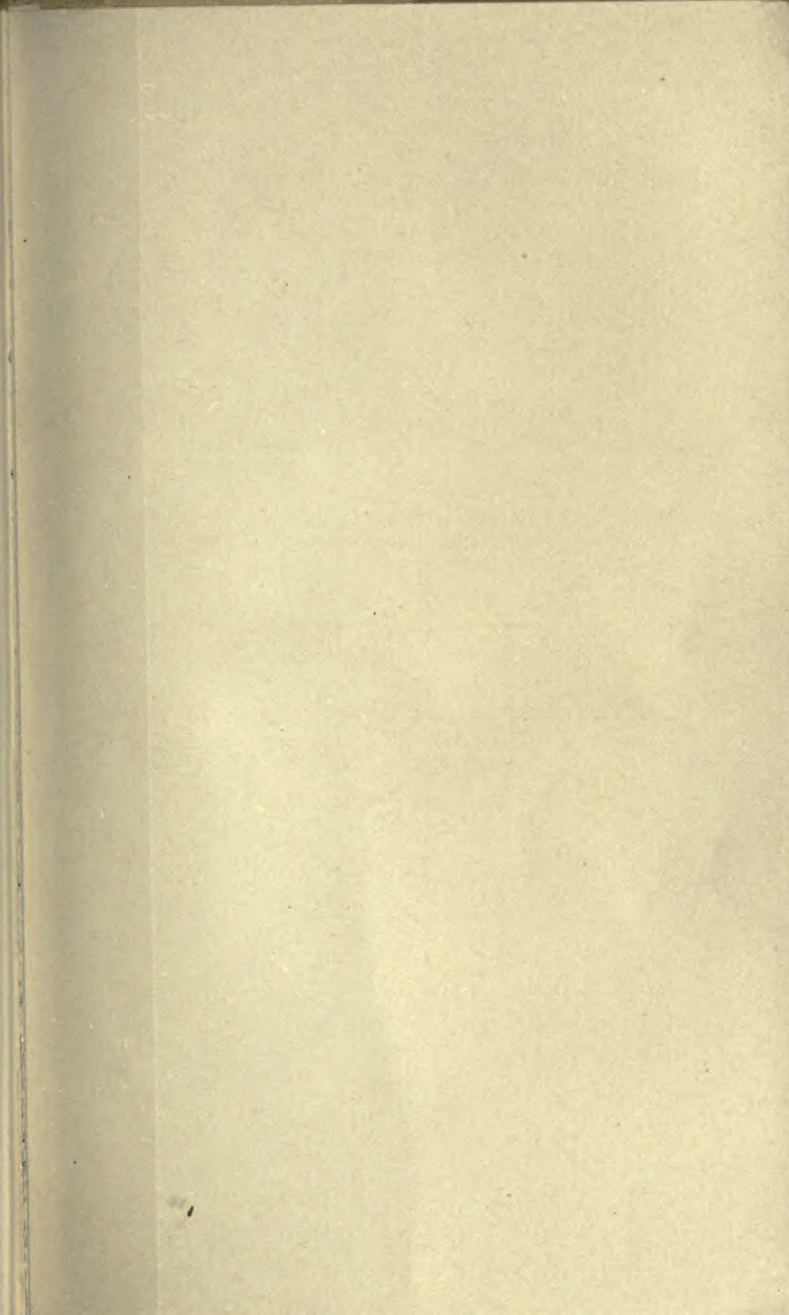
One of the five volumes known to Mr. Sotheby (No. 444) as bearing Milton's autograph with date of purchase (1634) and price paid (13/-).

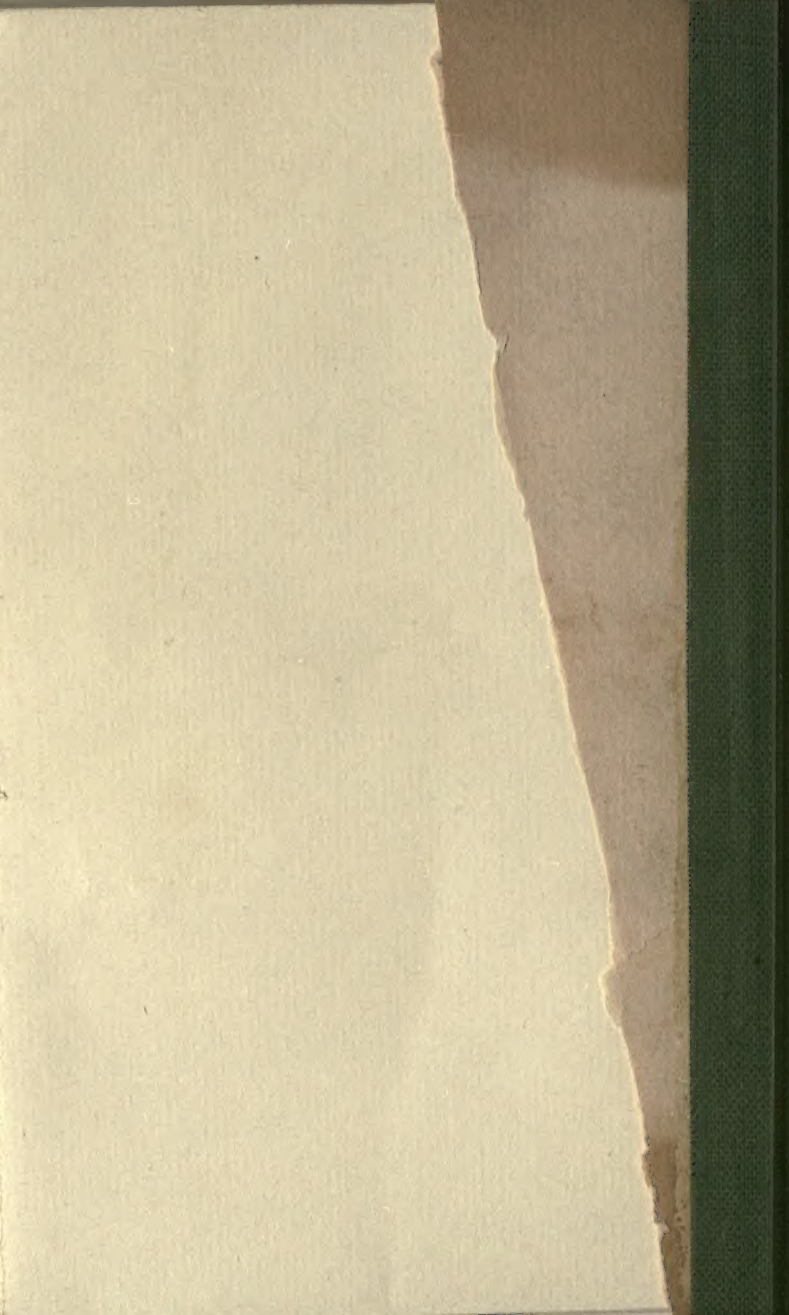
- 443 FACSIMILE OF THE AGREEMENT BETWEEN MILTON AND SAMUEL SYMONS, printer for the sale of the copyright of *Paradise Lost*, for the sum of five pounds, and further payment of five pounds on the completion of the sale of each of the first three editions.

- 444 SOTHEBY, SAMUEL LEIGH. *Ramblings in the Elucidation of the Autograph of Milton* . . . London, 1861. Folio. Facsimiles and photographs.

MILTONIANA

- 445 FACSIMILE OF THE MANUSCRIPT OF MILTON'S MINOR POEMS. Preserved in the Library of Trinity College, Cambridge. *Cambridge, 1899.* Folio.
- 446 JOHN MILTON 1608-1674. Facsimiles of Autographs and Documents in the British Museum . . . *London, 1908.* Folio.  
Containing facsimiles of Milton's Common-place Book, his signatures, 1651 and 1655, his family Bible, and Sale of the copyright of *Paradise Lost*.
- 447 TWENTY-FOUR PROOFS OF MEZZOTINT PLATES by John Martin in illustration of *Paradise Lost*.
- 448 TWELVE WATER-COLOR DRAWINGS BY WILLIAM BLAKE for *L' Allegro* and *Il Penseroso*.
- 449 TWENTY-TWO PROOFS OF ILLUSTRATIONS AFTER RICHARD WESTALL, engraved by Heath and others for the *Poetical Works*, published by John Sharpe, 1816.







EX 19.4.60

Z  
8578  
C85

Grolier Club, New York  
Catalogue of an exhibition commemorative  
of the tercentenary of the birth of John  
Milton.

DATE

NAME OF BORROWER

University of Toronto  
Library

DO NOT  
REMOVE  
THE  
CARD  
FROM  
THIS  
POCKET

FOR USE IN  
LIBRARY ONLY

Acme Library Card Pocket  
LOWE-MARTIN CO. LIMITED

